

November 16, 1955

DRAMA

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DOWN BEAT

RECORDS
HIGH-FIDELITY
INSTRUMENTS
FILMLAND UP BEAT
RADIO • TV

Everything In The World About The World Of Music

Heath-Kenton

PUB Swap Near

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Thad, The Newest
Of Jones Boys
(See Page 9)

Previews Of
Fall Album Sets
(See Page 12)

Last Chance
For Poll Vote
(See Page 34)

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CANADA 35c
FOREIGN 50c

Archie Bleyer

See Page 11



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Perspectives

By Ralph J. Gleason

DESPITE THE FACT that the advertising agency and the public relations man have come to be an integral part of our business culture, I doubt that there is any line of business today more dominated by bull throwing than the record business.

"It's breaking big in the East" is just as often heard as "Rosie's gonna do it, and I got it to Nat, too." After a little while on the job, even the thickest headed can begin to recognize the con, and only those who are so hungry they'll take anybody's free booze and free food pay any attention to it.

However, aside from the moral and ethical problems involved in continually surrounding yourself with lies, there is a very basic business reason for not allowing the truth to be distorted so it can never be recognized.

IF THE RECORD industry is going to continue to flourish, it must not only continue to produce good music, but it

must also develop intelligent, articulate, understanding and aware disc jockeys.

The guy who goes on the air and mouths the outlandish junk that his mailbox disgorges at him every morning, without ever knowing what he is doing, is no more than a staff announcer. A voice between records to which no one listens.

And no one should be more aware of the necessity to provide intelligent help, accurate information and honest tips to the disc jockeys than the record companies.

IF YOU'RE TRYING to sell a dog, no amount of promotion, no amount of hype will do it. Anytime you think it will, go back over the issues of *Billboard* and see the full-page ads for tunes that never got off the ground. On the other hand, a well-informed, well-educated (in music) jockey helps everybody, and you'll get your share. But only your share. You'll do as well as your good records.

This is why it was particularly revolting to me to come across this RCA Victor *Deejay Digest* for Sept. 16. Do you know what they had the gall to

Another Comets Movie

New York — Bill Haley's Comets are featured in their second movie, Universal International's *Running Wild*, in which they sing their latest recording, *Razzle Dazzle*. The song is also the theme throughout the movie just as *Rock Around the Clock* was utilized in *Blackboard Jungle*. Starring in the film, which premiered on Nov. 1, are Mamie Van Doren and Keenan Wynn.

do? Under the title of "What Every Young D.J. Should Know About Those Certain Big Records," RCA's flack went on with the biggest hype of the year.

After a few preliminary passes at how you should play "RCA Victories" (sic), it said the star system works in the record business as it does in the movies and television—a big name guarantees a big audience.

"YOU GET A Perry Como, Eddie Fisher, Kay Starr, or an Ames Brothers on your turntable and instantly your Hooper hops," the *Digest* said. Then they pass a compliment to new names but add, "Why, did you know that a mere release of any Como or Fisher record means three or four hundred thousand automatic sales whether the song is a hit or not?"

This is errant nonsense, as anybody who has any responsible view of the record business knows.

How many Fisher, Como, and other RCA stars make discs that fail to hit the *Billboard* charts? Pu-lenty. And when they don't hit the charts, they don't sell any three or four hundred thousand, you can bet, because if they did this automatically, why would RCA issue anything else? You make money on those kinds of sales, you betcha. And any disc with that number of sales is automatically on the charts, too. They couldn't miss.

TELL THE JOCK to play your records. But feeding him nonsense like this is bad. For if they played only the Fishers and the Comos, they never would play the Jaye P. Morgans, and she couldn't develop on an independent label to be signed by RCA, nor could the Ames Brothers. And Bill Haley never would have been heard from, and you can't tell me that the Fontane Sisters—to say nothing of the little old Pat Boone—haven't had a disc or two outselling Fisher or Como.

The growth of the independent label is the healthiest thing that has happened to the music business in years. And a hit on Dot or Cadence is good for RCA and Columbia, too. It brings customers into the stores. If you have salable merchandise, they'll buy it.

And on another page of the same poop sheet, they plug *Seventeen* and *Black Denim Trousers*. I suppose you shouldn't play the Bennett or Fontane version. Just the RCA. Try it and see how your Hooper hops. Let's face it, the hype doesn't make the hit. The public does.

Gretsch Spotlight

Basie drummer Sonny Payne calls his K. Zildjians "Tops in sound"



Sonny Payne and his K. Zildjian cymbals

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November 16, 1955

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DOWN BEAT

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On the Cover

Archie Bleyer, whose Cadence firm comes up with an amazing number of hit records for such a comparatively small operation, is as meticulous about recordings as an old world craftsman. Read about his recording procedures and ideas on page 11.

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Strictly Ad Lib

NEW YORK

ONSTAGE: Lena Horne reports that the book for her Broadway musical is being completed, and that Harold Arlen may do the score . . . Diahann Carroll and Cab Calloway may co-star in a revival of *Cabin in the Sky* . . . Guy Lombardo will produce another musical extravaganza at Jones Beach next summer. Some 750,000 persons saw his *Arabian Nights* there in the last two years. The new show will have an American locale and a cast of 200 . . . Marge and Gower Champion will film *Chicago Blues* as their first independent production venture.

ENTERTAINMENT-IN-THE-ROUND: Earl Bostic will be the first artist to break the color line at Loew's Victoria in Baltimore, where he begins a week Nov. 26 . . . Reports are that Jackie Gleason will lead a 40-man orchestra featuring Bobby Hackett at the Hotel Biltmore for 10 days in December . . . Richard Maltby moves into the Statler Nov. 4 . . . Matt Dennis is at the Cameo room on E. 53rd for an indefinite run . . . Nat Cole is at the Copacabana . . . Maurice Chevalier lists the four greatest performers in his field as having been Al Jolson, Harry Lauder, Bing Crosby, and Frank Sinatra.

JAZZ: EmArcy will soon issue a *Platterbrains* LP based on Leonard Feather's ABC radio series. Envelope will contain questions based on the music, and there'll be prizes for accurate answers . . . Art Tatum's European tour was canceled . . . James P. Johnson returned home after his sixth stroke had required another hospital stay . . . Toshiko Akiyoshi, the brilliant Japanese jazz pianist, has been awarded a scholarship by Boston's Berklee school of music. She hopes to leave for the States in January . . . Miles Davis' band has John Coltrane on tenor, not Sonny Rollins as originally planned . . . Chet Baker's singing was mildly booed in Paris, but his playing was well-received.

Stan Getz told an English reporter he's recovering from the pneumonia and pleurisy that bedded him in Sweden and expects to recuperate in Spain or the Canary Isles . . . After eight years, pianist Hank Duncan is no longer at Nick's . . . Jack Montrose has been signed to an exclusive Atlantic contract. He has an LP due soon on the label . . . Savoy recorded a set with Al Caiola on guitar . . . Charlie Mingus' unit may do a series of college dates under the aegis of Pete Kameron and Monte Kay . . . Sol Yaged has added bassist Mort Herbert and vibist Harry Shepard to his Metropole contingent . . . Tal Farlow is due at the Composer in December . . . Neal Hefti and Frances Wayne will be at Birdland until Nov. 25, when Stan Kenton and Miles Davis take over.

RECORDS, RADIO, TV: Mutual network is planning to enter the record business . . . Savoy recorded r&b tenor Cuz Alfred from Columbus, Ga., with Kenny Clarke on drums . . . Eddie Chase, CKLW-Detroit disc jockey, is on a five-week safari through the Belgian Congo where, he says, he will "record his observations, experiences, and native music for his daily show" . . . Epic is recording pianist Lou Stein singing to his own accompaniment, and will release the results as singles . . . Phil Moore has conducted a 45-piece orchestra in a 40-minute symphonic poem, *Portrait of Leda*. Vocalist Leda Annest is heard in the work. Columbia Masterworks will release . . . New signings: Dennis Day, Helen Forrest, Lonnie Satin (Capitol); Johnny Alden, Gee Palmer, Patricia Scot, Jerry Teifer (Wing); Billy Regis, Dave Barton (Victor); The Lamplighters, Roy Hall (Decca); Alan Case (Columbia) . . . Harry Belafonte will do three more appearances on the NBC-TV Variety Hour . . . Rosemary Clooney has replaced Doris Day as permanent hostess on Mutual's Saturday afternoon radio series, *Magic of Music*.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: The Chicago theater darkens its stage on Nov. 11 during the run of *Guys and Dolls*, which should be from eight to 10 weeks.

(Turn to Page 26)



SUE GORDON, widow of baritone saxist Bob Gordon, who was killed in an auto wreck in September, was presented with the plaque symbolizing his victory in the new star category of *Down Beat's* 1955 Jazz Critics poll at a memorial concert held in Los Angeles last month. Making the presentation is the *Beat's* west coast editor, Charles Emge. (Dave Pell Photo)

New, Old Faces Blue Note Fare

Chicago—Two old Blue Note standbys will top the marquee of Frank Holzfeind's jazz club the rest of this month, with Muggsy Spanier's Dixielites opening Nov. 2, and Sarah Vaughan returning on the 16th. Alternate attraction on both bills will be the Johnnie Pate trio.

Faces new to the Note will take the club well into December, however. Al Hibbler makes his first solo appearance on the 30th on the same bill that will include The Six, group that includes clarinetist Bob Wilber, trumpeter Johnny Glasel, and tramist Sonny Truitt. On Dec. 7, Earl Bostic brings his crew in.

Duke Ellington will come in Dec. 21 to reestablish the old Blue Note custom of having the ducal one for the holidays.

Tjader Five On East Tour

New York—Cal Tjader and his quintet, making its first tour of the east, will play Birdland Nov. 3-Nov. 9 and then will go to the Blue Note in Chicago Nov. 16-27. The personnel is Manuel Duran, Carlos Duran, Bayardo Vellarde, Edgard Rosales, and Tjader.

The quintet already has been seen at the Rouge lounge in Detroit, the Cotton club in Cleveland, the Blue Note in Philadelphia and the Las Vegas in Baltimore.

Gastoria

New York—The Empire room of the Waldorf-Astoria hotel heretofore never has been known as a bandstand for jazzmen, but social currents have changed. For Harry Belafonte's current date at the Waldorf, his music director, jazz clarinetist Tony Scott, assembled a unit consisting of Sahib Shehab, Osie Johnson, Jimmy Cleveland, Indress Suhlieman, and Jessie Drakes to add to the regular band.

On one evening during the show, Count Basie and his singer, Joe Williams, came to hear Belafonte, and the room rose in an ovation for the Count that had been equalled previously only by visitor Marilyn Monroe. The Waldorf-Astoria of yore was never like this.

Boston Teen Jazz Club Begins Its Second Year

Boston—The second season of the Teenage Jazz club under the direction of John McLellan (WHDH announcer and producer of *The Top Shelf*) began with an Oct. 14 afternoon meeting at Storyville. A period of each meeting this year will be devoted to *The History of Jazz*, with the talks given by the Rev. Norman O'Connor of Boston university.

The Berklee School of Music is providing guest speakers for the Club from its faculty. Each instrumentalist will talk about the specific problems of his instrument. The first Berklee speaker was trumpeter Herb Pomeroy. The school has also contributed a studio for the club's musician members to rehearse in each Friday afternoon. Ray Santisi will audition and rehearse club members.

Eighth 'Jubilee' A Big Success

Hollywood—A crowd of faithful, enthusiastic, and/or sentimental devotees of Dixieland music again packed the 6,700-seat Shrine auditorium for L.A.'s Eighth Annual Dixieland Jubilee.

Red Nichols, who opened the first Jubilee and has been conspicuously absent until this one, took the opening spot on the bill. The present Nichols unit is molded in the tradition of his "Five Pennies" period. Every offering has musical structure, a foundation (what foundation could be more solid than Joe Rushton's bass sax?) that serves as a tasty setting for the soles, a department in which Nichols holds his own stature like few others of his era.

Following Nichols, the groups were marked only by some very fine individual performances, a lot of good entertainment—the Firehouse Five was back for the first time in some seasons to cavort with each other—and the genuine human interest attraction found in seeing and hearing some authentic old timers in person.

However, the group assembled here to back Bobby Hackett performed with extraordinary coherence for a pickup combination, to prove again that in any field of music there is no substitute for musicianship. Hackett, himself, a pleasing and ingratiating rather than an exciting performer, didn't seem to come up to the star billing he was accorded, particularly in comparison with guest star Jack Teagarden, tossing solos back and forth in this set with the very able Abe Lincoln.

For the finale, the entire cast assembled onstage and made a mass attack with *When the Saints Go Marching In*, to prove that there is probably no limit to what the Shrine Auditorium can take in sheer decibels. It was fun, all right, but for most of the audience, enough Dixieland to last until next year.

—emge

Wallington Leaves Cafe Bohemia

New York—George Wallington's band has left the Cafe Bohemia, the new modern jazz club in Greenwich village. Plans call for using big jazz names there occasionally and also to spotlight lesser-known but upcoming artists who have new jazz albums.

Randy Weston, *Down Beat* Critics Poll new star choice, opened Oct. 20. His group may continue for a time as the house trio. The Herbie Mann-Sam Most quintet with Joe Puma, Jimmy Gannon, and Irv Cooper went into the room in mid-October for two to three weeks, and the Modern Jazz Quartet is expected Nov. 3 or 10 for two weeks.

Down Beat

Heath-Kenton Swap Could Lower Anglo-U. S. Barrier

New York — There is a strong possibility of an Anglo-American exchange whereby Stan Kenton and his orchestra would do a concert tour of Britain while Ted Heath and his band are engaging in a similar tour here. The project, if it goes through, would mark the first easing of the British Musicians Union ban on American instrumentalists that has been in effect for a long time. The Heath-Kenton exchange was initially pushed by Maurice Kinn, publisher of the English weekly, *New Musical Express*. Kenton liked the idea and held a series of meetings with James C. Petrillo, president of the American Federation of Musicians, to discuss the matter.

On Oct. 7, Petrillo authorized Kenton to contact Heath and tell him that the American Federation of Musicians has invited Heath and his orchestra to the United States providing the British Ministry of Labour and the English Musicians Union permit the Stan Kenton band to play England. Heath can bring as many men here as he likes and he can stay as long as he likes. The only restriction imposed by the AFM is that Heath play concerts only—no club dates. Petrillo told Kenton that he hopes this will be the first step in healing the Anglo-American musical situation.

In England, the news was excitedly received by the music press and musicians. Harry Francis, assistant secretary of the musicians union, speaking for the MU, told the *Melody Maker* that the musicians union will agree to the Kenton concert tour of England subject to the approval of the Ministry of Labour and provided the Heath band is booked for the same number of concert dates in the United States.

Kenton had already been making preparations for a European tour in April and May. If the exchange is worked out, he will play England

either immediately prior to or after the European tour. Harold Davison will probably book the Kenton band in England, and GAC is likely to handle the Heath band here.

The significance of Petrillo's approval of the one-for-one exchange is that up to now the AFM's position has been that the ban be ended on a principle of unlimited exchange. The English MU has opposed the unlimited principle for fear many of its members would lose work as a result of a possible influx of American bands and musicians. The MU has supported, instead, a one-for-one exchange policy like the projected Heath-Kenton swap.

Downbeat Room To Open In Chi

Chicago — Another addition to the growing list of Chicago clubs that feature jazz will be made on Nov. 11 when the Downbeat room opens its doors.

It will be managed by Lou Denet, former policy-setter at the now-defunct Streamliner, and the Downbeat will feature essentially the same type of music—an accent on local talent on the way up. Among the artists who went on to bigger things after long stretches at the Streamliner are singers Lurlean Hunter, Lucille Reed, and Pat Scot (now a local TV luminary) and pianists Ernie Harper and Don Shirley, who for months was a Streamliner fixture with bassist Johnnie Pate.

First group to play the Downbeat will be the King Fleming Four, with interim piano chores to be handled by Lee Barnes. The Downbeat is at 624 S. Michigan, formerly the site of the Starlite room, which featured mambo music.

New Sonny Stitt LP

New York—Sonny Stitt, who intends to concentrate increasingly on his alto rather than tenor, has recorded a new 12" LP for Roost using only alto. On the first date, the personnel included Jo Jones, Freddie Greene, Oscar Pettiford, Hank Jones, Anthony Ortega, Sheldon Powell, Cecil Payne, Jimmy Nottingham, Ernie Royal, and a well-known, three intiated trombonist under contract elsewhere.

Jazz-In-High-Schools

Project Under Way

New York—Harold Celomby, a high school teacher in the New York school system and a jazz enthusiast, is working on a project that would involve jazz concerts at various high schools in the New York area. The concerts would be held to aid each school's general organization fund, a fund used to provide finances for special activities and supplies.

The first such concert will take place at Far Rockaway high school Dec. 3, and the headliners will be the Jazz Messengers—Art Blakey, Horace Silver, Doug Watkins, Hank Mobley, and Kenny Dorham.

Ad Nauseum

New York—Increasing indications that jazz is being regarded as a highly commercial accessory by the major advertising agencies can be found in the October *Glamour* magazine.

Aside from the widespread Helene Rubinstein *Jazz: Red, Hot—and Cool* lipstick campaign wrapped around a picture of Dave Brubeck, there are full-page ads for Marvella "jazz" jewelry; "jazz" girdles (yet) by Sarong, Inc.; "jazz" jerseys by Security Mills; "jazz" shoes by Mannequin Shoes; "new rhythms" in cotton lace by Lubarry; "jazz" nylons by Mary Grey, and there's even a Surprise bra ad in which jazz is somehow involved.

Anybody got a gig for a musician?

Lombardo Exits Decca's Ranks

New York—Guy Lombardo is severing his relationship with Decca Records, effective Jan. 1, after a 20-year association with the firm.

Lombardo's reasons for leaving Decca are a "general dissatisfaction" with the recording company's sales, distribution, and promotional efforts on Lombardo's recordings "during the past few years."

"I am not dissatisfied with the overall sales of my recordings," Lombardo said, "but with the company's failure to properly exploit individual discs and albums that have been potential best sellers."

Press time rumors had Lombardo going with either Capitol or ABC-Paramount.

Big Jazz Package Bows In Columbus

New York—Associated Booking Corp's. *Modern Jazz Show of '56* featuring the Dave Brubeck quartet; Gerry Mulligan and his sextet; Carmen McRea, and the Australian Jazz Quartet, opens Nov. 4 in Columbus. This performance will be followed by a series of one-niters in Jackson, Mich., (Nov. 5); Cleveland (Nov. 6); Philadelphia (Nov. 7); Pittsburgh (Nov. 8); Baltimore (Nov. 9); Harrisburg (Nov. 10); Boston (Nov. 11), and Carnegie Hall, New York (Nov. 12).

The group will then continue on to Buffalo (Nov. 13); Toronto (Nov. 14); Kitchener, Ont. (Nov. 15); Syracuse (Nov. 16); London, Ont. (Nov. 17); Rochester, N. Y. (Nov. 20), and (Nov. 19); Toledo (Nov. 20); and Chicago (Nov. 23).

There is also the possibility that the tour will go out west after the Chicago date.



Milt Jackson, Tony Scott, John Lewis, and J. J. Johnson look admiringly at plaques they received at the Town Hall concert reviewed below. Awards were for victories in the 1955 *Down Beat* Jazz Critics poll.

Modern Jazz Quartet Sparks Rewarding Town Hall Concert

Jazz at Town Hall, a production by Monte Kay and Pete Kameron (Jazz Artists Management) proved to be one of the more rewarding musical evenings of the season. An encouraging audience of 1400 nearly filled well-proportioned Town Hall, usually the site of more formal recitals. Featured were Tony Scott, Sylvia Syms, J. J. Johnson and Kai Winding with Kenny Clarke, Chris Connor, and the Modern Jazz Quartet. Mitch Reed of the all-night WOR jazz show was generally unobtrusive master of ceremonies.

Tony Scott swung open the concert with a heated *Blues for Ava* and a deeply felt *Yesterdays* that began in breathy slowness and wound up in an up-tempo explosion. Tony was firmly supported by pianist Dick Katz, bassist Jimmy Gannon and surprise guest Kenny Clarke.

SYLVIA SYMS, accompanied by pianist Warren Vaughn and bassist Gannon, was next and quickly established herself as the audience's favorite for the first half of the concert. Starting with *Let There Be Love* and *Mountain Greenery*, Sylvia sang with a good beat (though the presence of a drummer would have been helpful). She also projected her jazz-influenced phrasing, and that throatily mellow tonal quality that makes her capable—especially in the lower register—of conveying Peter Arno connotations to even a nursery rhyme.

J. J. Johnson and Kai Winding closed the first half with a tasty, well balanced, and pulsating set that was, however, overlong. Dick Katz, Jimmy Gannon and Kenny Clarke were the effective rhythm section. After a crisp *This Can't Be Love*, J. J. and Kai slid into an undulatingly tender *Mad About the Boy* (sensitively arranged by Kai) followed by *Bernie's Tune*, *Let's Get Away from It All*, *Close as Pages in a*

Book (with delicate brush work by Kenny), *Blues for Trombones* (a J. J. original), and *It's All Right with Me*.

As a prelude to the second half, the Modern Jazz Quartet, Milt Jackson, J. J. Johnson, and Tony Scott were presented with their *Down Beat* International Jazz Critics Poll plaques. Chris Connor started the music going again, smoothly accompanied by pianist Jack Keller, Percy Heath, and Connie Kay. Her set included *It's All Right with Me*, *The Thrill Is Gone*, *From This Moment On*, Billy Strayhorn's lovely *Something to Live For*, *I Get a Kick Out of You*, *Try a Little Tenderness*, and *Riding High*. Chris' intonation was in better shape than it sometimes is and, as usual, her primary asset was her sound with its huskily full effect.

THE MODERN JAZZ QUARTET'S section of the concert was the most memorable and important part of the evening. Those of you who have heard the MJQ only with Kenny Clarke will be close to astonished when you have an opportunity to hear it with Connie Kay on drums. Kenny, a magnificent jazz drummer and a key figure in the evolution of modern drumming, was of too individualistic a temperament to blend wholly with the group and particularly with the musical ideas of John Lewis.

It is Lewis' personality that strongly marks the MJQ, and were there no Lewis in it, there would be no Modern Jazz Quartet in the form and spirit in which this increasingly valuable unit has developed. This assessment is not meant to underestimate vital contribu-

tions of Milt Jackson, Percy Heath, and Connie Kay but the fusing influence is Lewis. As music director and chief writer for the MJQ, John is expressing his personality through the quartet as surely as Ellington has done in the past through his orchestra.

Returning to the impact of Kay, this young drummer blends in with the MJQ to a startlingly subtle and clarifying degree. Kay is also one of the most artful brush experts in jazz, and his work, for example, with brushes on cymbals provides a new dimension in jazz percussion sensitivity. Heath has become an even stronger, more supple bassist, with a full, powerful tone and constant taste. Jackson's touch, swing, and remarkably unpretentious (almost ingenuous) and always wholly musical conception make him the most creative vibist in my listening experience.

LEWIS, as a pianist, is unlike any other in contemporary jazz. No one combines his quality of touch (even better than Wilson's and equal to Halberg's if not Tatum's), his classical (in the denotative sense) taste, and his ability to swing deeply while appearing so quietly fastidious. Some observers find too little overt "excitement" in the MJQ. While I believe the selections could be somewhat more varied as to tempo and mood, there is penetrating emotional excitement coursing through almost everything in the quartet's repertoire. The MJQ does require attentive listening, however.

The MJQ program opened with Jackson's affectionate tribute to Ralph Gleason, *Ralph's New Blues*. The unit then (re)created as if for the first time Matt Dennis' already lyrically alive *Angel Eyes*. Connie Kay was featured in the drum section of *La Ronde*, and here—as frequently happens with the drum parts elsewhere in the MJQ book—Kay functions as another voice in the quartet as well as being part of the rhythmic pulsation. His playing in *La Ronde*, then, was an eloquently structured part of the whole, not an essay in exhibitionism as is the case with most drum solos.

The MJQ continued with *Django*, one of Lewis' most moving works, and the group then offered an interpretation of Thelonious Monk's touching *'Round Midnight* that was one of the most feelingful I've yet heard.

The concert closed with John Lewis' original in the form of an invention, *Vendome*—another essay in the simultaneity of form and feeling—and his five-part suite, *Fontessa*. The latter work, the longest on the program, is an autumnally colored essay of rare melodic quality and emotional maturity. It sustained itself throughout with strong grace and was superbly performed. As usual, there were spaces for the improvisations of the individual four, but the improvisations were built into the work so that the listener was left not with fragments but with an integrated experience.

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They're All Talking About The Jones Boy

By Nat Hentoff

ON THE STRENGTH of two solo LPs for Debut and the increasing amount of solo space he's been acquiring in the Count Basie band, Thad Jones is becoming known as a new trumpeter of unusual ability and even greater potential.

This year Thad was barely edged out of the New Star chair in the annual *Down Beat* Critics Poll by Ruby Braff, and he appears better than a good bet to win next year. Several observers, in fact, expect Thad to win the main event before long.

Jones is a member of a large and musical family that has contributed two other important voices to jazz. Hank, Thad's older brother, long has been one of the more imaginative modern pianists and Elvin, a younger brother, is a skilled drummer who is likely to create more and more of an impact on the jazz scene.

THE PARENTS WHO created this active small band are described by Thad thusly: "My mother had a good sense for music, and could pick out tunes on the piano. My father was a very bombastic bass in the church choir. They were both very religious."

Thad was born March 28, 1923, in Pontiac, Mich. His first participating contact with music came when he was 13 or 14. He liked Louis Armstrong, an affection that led him to a desire to play trumpet. His uncle, a trumpet player, gave Thad an old, discarded trumpet, and Thad began to teach himself how to play by buying instruction books and by listening.

Thad has never, in fact had any formal lessons on his instrument. "As a result," he admits, "there are certain things I do in certain ways that nobody else does. A schooled musician has, I imagine, a more crisp style than mine, but there is a freedom in the way I play. What I do could be wrong at times, but I feel whatever I'm doing. But it's best, I still think, to have formal training, and I intend to do some studying the first chance I get if we ever settle in one place long enough."

IN THE EARLY years, Thad received encouragement from his brother, Hank. "Hank was very accomplished even at this time," he says. Thad's early influences were Armstrong and Herbert Clark, a concert cornetist who wrote numerous solo trumpet books.

It was during this early period that Thad also was impressed by the Duke Ellington band. "Duke seemed to have the best of the trumpet players at that time," Thad says. "Cootie Williams, Rex Stewart, and that wonderful first trumpeter, Wallace Jones. He never missed! Whatever happened to him? I was also much impressed with Ed Lewis' first trumpet work with the Basie band."

Thad's first professional gigs were as part of a family group which everybody but the drummer had a first cousin or a brother in the band. The group was called the Arcadia Club band, and the other trumpet was Thad's uncle, Bill.

Later, while in high school, when Thad was around 16, he formed a quintet called the Hungry Five ("very aptly named," he recalls) that played school dances on occasion, and had a lot of fun practicing. The pianist in the group, Vivian Scott, is now doing well at concert work, and the tenor, Dan Turner, fronts his own combo in Boston. Thad averaged \$3.50 a night on those dates and recalls with a degree of surprise that "I actually bought a horn out of those \$3.50-a-night gigs."

IN THAD'S LAST year in high school, a 13-piece band was formed to play in Saginaw, Mich., during summer vacation. It was in that Saginaw band that Thad had his first contact with Sonny Stitt and George (Big Nick) Nicholas, both of whom Thad regards as "terrific musicians."

A nine-piece band made up of members of the Saginaw group and some musicians from Flint, Mich., went on the road in 1941, and after 2½ years, broke up in Indianapolis. Thad finally wound up in Dallas, Texas, where he played in a band led by altoist Red Calhoun and also had a chance to hear Buster (Prof) Smith the Kansas City altoist who influenced Charlie Parker and formerly played with Basie.

After about six months in Dallas, Thad went into the army in December, 1943, and was in until April, 1946.

Landing in Des Moines, Iowa, after the army, Thad played seven months there with the Gray Brothers, Harold and Seymour. He then wound up in Oklahoma City, where, he recalls,

"there was a band of real fine musicians, led by an amazing man, now dead, named Charles Young.

"HE WAS THE most talented cat I've ever heard. He played trumpet, clarinet, baritone horn, piano, could swing on everything, sing like a bird, and write like a demon. He had so much soul. He had intense powers of concentration, so keen that his health wouldn't stand up. They had to collapse one of his lungs, and after that, he could only sing, direct, and write for the band. At 26, he was killed. He bled to death before he could get to the hospital.

"I later took over that band for about six months. There was also a little girl, June Bennett, playing piano in the group who had tremendous drive and could really swing. She's still there.

"We did some home recordings, and Dial was supposed to be interested in us, but we never did record. Oswald Brown was on alto, the drummer was T. L. McKenny, and the tenor was Seawood Evans. Lawrence (Butch) Rose played trombone, and Harlenza Bradshaw the other tenor. Rose had a great, big fat sound, and could really move."

Thad had to go home when his father became ill, and he never did get back to Oklahoma City — "But I've sure thought about that band."

THAD PLAYED weekend gigs around Pontiac for a time with his brother Elvin on drums, but the jobs became scarce, and he moved to Detroit. For a year he played with Candy Johnson's five-piece band after which he toured for 2½ years with Larry Steele's show and the swinging nine-piece band unit of Jimmy Tyler.

Back in Detroit, Thad joined the combo of tenor Billy Mitchell who had been with Woody Herman. "That was one of the high points of my playing career," Jones says. "Elvin was on drums, James Richardson on bass, and Terry Pollard (now with Terry Gibbs) was on piano. She is the swingingest little girl. She was cooking then just like she is now. That group was about the finest five-piece combo I've ever heard."

After two years with Mitchell, Thad was sounded out by Frank Wess about joining the Basie band. Thad had worked in Count's small band for one week in Boston around 1952 when Clark Terry was ill, but he didn't think Count remembered him. However, he said he was certainly interested, and when the band came back from Europe, Basie called him, and Thad joined the band May 12, 1954.

JONES PLAYS second part with Basie, though like everyone else in the section, he splits some first-book assignments. The bulk of the lead work, however, is done by Reunald Jones. Thad has steadily been getting more solo



Thad Jones

work with the band, and now he and Joe Newman, whose playing he admires a great deal, have been sharing most of the trumpet solos.

As for other trumpeters, Thad says he likes Dizzy Gillespie. ("He is the trumpet player. Period. He has fabulous technique—and endurance. It always amazes me, hearing him standing in front of the big band, screaming over the whole band, and then going right back and playing parts with the band.")

Others he names are Roy Eldridge, Joe Wilder ("there's a trumpet player!") Doug Mettome, Miles Davis, the late Fats Navarro, and Kenny Dorham ("Kenny has changed his style; he used to often play just technique. He plays some weird things.")

THAD'S TASTES, he declares, really run to tenors and piano.

The men he particularly likes on those instruments are Tatum ("he's it!"), Hank Jones, Billy Taylor, Ellis Larkins, Jimmy Jones ("wow"), Red Garland, Duke Jordan, Mel Powell, ("do you remember him with Benny Goodman?"), Arnold Ross, and Dodo Marmosa ("he sure did swing").

On tenor, there are Don Byas, Lucky Thompson, Frank Wess and Frank Foster, Sonny Stitt ("I like him even better on alto"), the late Wardell Gray, Ben Webster ("by all means"), and a young Philadelphia tenor, Benny Golson ("man, he can play!").

Jones says he plans to remain with Basie and "actually, to stay in music one way or another as long as I can." If he ever does have his own group, he says he'd like to have five horns that double ("that makes for a real good sound with a small group.") and he'd want the band to be very mobile ("it should be able to play almost anything").

ANOTHER AREA of concern to Thad is his desire "to see so many of the deserving musicians who are around get a break.

"There are so many guys who can play, but who don't get a chance to express themselves, and if they do on rare occasions, it isn't profitable to them."

Jones is always eager to hear new voices, and a man he is currently excited about is pianist Fineas Newborn from Memphis, Tenn., who travels with a band led by his father, a drummer, and in which his brother plays guitar. Says Thad: "This man is really a piano player! He sounds like he invented the instrument. I heard him play in Detroit. He plays fabulously with both hands. In fact, I think he has a third hand somewhere."

"There's also a pianist and teacher in Des Moines who deserves more attention." His name is William (Specs) Redd. I'm surprised he hasn't become more widely known yet. I haven't seen him since 1946, but I remember what he could do. And he had a little daughter, who was 7 or 8 then. And at that time, she had gotten to the point where she

Counterpoint

By Nat Hentoff

SONNY STITT'S ALTO nearly blew my head off the other night. It was during a set at Basin Street in New York where Sonny was guesting with the hard-driving Jazz Messengers.

Sonny began his part of the set on tenor, an instrument he blows with characteristic intensity and power. But it's on alto that his conception strikes me as considerably more individual and arresting. In fact, I can't think of an altoist now alive who could have equalled Sonny's series of startling choruses on *Stardust* that night—a solo, incidentally, that held a tableful of astute musicians in deeply impressed immobility.

It's true that the large shadow of Bird can be felt in Sonny's playing as it can in the playing of any modern altoist, but Sonny is increasingly expressing his own personality on the instrument, and it is a personality of rare musical strength.

SONNY'S WORK commands attention. It doesn't attempt to beguile or seduce a listener primarily by lyrical indirection or intellectual abstractions. Sonny hits you between the eyes of your emotions. He plays with the kind of uncompromising authority—when he is at his best—that results, as Gunther Schuller pointed out that night, "in his hitting every note, no matter how rapid-fire the speed of his playing. You seldom hear a blur of notes in his playing. He hits each one, swinging all the while."

It is this possession of a compelling musical personality that differentiates the major jazzmen from the competent ones, no matter how intriguing the inventions or how skilled the techniques of the latter.

In a Paris interview with a writer for *Jazz-Hot* magazine, Teddy Wilson recently spoke about this quality of personality. He pointed out that "certain musicians have it to a very high degree, and others seem to be lacking in it. Charlie Parker had it; it was a treat to play with him. He could have had his back turned, but I 'felt' him immediately. Louis Armstrong also has this gift of 'presence' to an exceptional degree, and Stan Getz, too."

ON THE ALTO, there have been others besides Sonny and Bird who have had it in varying degrees—Johnny Hodges, Benny Carter, Hilton Jeff-

was correcting him!"

THAD AND HIS wife, Elaine, have a son, 8-month-old Bruce Thaddeus, of whom the father says, "If he became a musician, that would please me, but it depends on what he wants to do. I would want him to have a musical background so that he'll know what's happening and so that he doesn't get sidetracked by rhythm and blues. If he only stays out of rhythm and blues, I'll be satisfied."

erson at times, and according to all musicians who have heard him, Buster (Prof) Smith, originally of Kansas City.

Smith worked with the early Basie band and when last heard from, was in Dallas.

Julian (Cannonball) Adderley, though he still has a lot to learn, has the beginnings of that "presence" as does Phil Woods. I can't testify wholly about Herb Geller and Frank Morgan because I haven't heard them live yet.

Paul Desmond and Lee Konitz, however, as absorbing and moving as their work so frequently is, do not yet consistently project the emotional intensity and forcefulness of musical personality that can make a room feel as if time has stopped. Both Desmond and Konitz, I expect, often have fresher ideas than Stitt, but neither swings as hard and most significant of all, neither yet commands as hard.

The Stitt experience also reminded me forcibly of a fact that no writer on jazz and no listener should ever forget—you cannot go by records alone in judging a musician. This is a mistake I had made in Stitt's case, for I'd seldom had a chance to hear him live, and Stitt is obviously, I can hear now, one of those musicians who has not yet been really caught on recordings.

THERE ARE SOME jazzmen who can be fairly assessed on the basis of their recordings if they've made enough of them under good conditions, but there is no musician who cannot be more fully absorbed and more accurately comprehended in person.

It is for this reason that I've been holding off on any attempt to make definitive judgments on the "west coast" scene in general. I have reservations about some of the music from the coast that I've heard on records, but I try to express those reservations chiefly in the context of reviews of those records.

THIS NEED TO hear musicians in person before judging them as a factor that several European writers would do well to realize and remember. I am astonished at the arbitrary pronouncements being made by writers in the English and French magazines on artists whom these critics have heard only on records.

Since jazz is so basically a matter of the individual expressing his personality, particularly that personality at the moment of largely improvisatory creation, the individual jazz musicians can best be judged neither by manuscript transcriptions nor by recordings. He has to be "felt," and that happens fully only when the musician is in the same room with you.

As for a critic, the most essential part of his work is listening to the artist in person. Not even stereophonic sound coursing through the best hi-fi rig in the world can satisfy me nearly as much as those times when a man like Stitt can nearly take my head off with his live alto.

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Archie Bleyer

Cadence's Top Man Uses Old World Methods To Fashion Big, New Hits

By Hannah Altshus

ARCHIE BLEYER'S Cadence record company is a virtual island in the whirlpool of the record business. The recording field is usually aptly described as a rushed, hectic operation in which spur-of-the-moment decisions often lead to big hits. Trade paper stories abound with descriptions of impromptu recording sessions, which took place at racing speed, and of high-powered record executives who are constantly accelerating their production in quantity and rapidity for profitable results.

Bleyer's Cadence operation, however, is different.

Although it's not yet three years since he entered the record business, Bleyer emerges today as a uniquely successful disc executive, who, with unorthodox methods, has established Cadence as one of the most important independent labels on the current market. Cadence has distinguished itself within that relatively short period with an amazing number of hits, notably among them four which passed the million sales mark: *Eh Cumpari* by Julius LaRosa, Bleyer's *Hernando's Hideaway*, *Mr. Sandman* by the Chordettes, and Bill Hayes' *The Ballad of Davy Crockett*. Each of these recording sensations was personally master-minded by Archie.

An A&R MAN, arranger conductor and company head all rolled into one, Archie chooses the material and artists, and attends every session. This personal touch characterizes his entire operation. "Our recordings are practically handmade," a Cadence executive said recently. "Archie uses old-world methods with effective results."

Bleyer's methods are indicative of his personality. A serious, tireless, and conscientious worker, he hates being rushed. After recording a master, for example, he will not put the disc into production until he's had enough time to listen to it repeatedly, and to decide whether the quality is up to his discriminating standards. He often tests several versions of a selection by asking teenagers of his acquaintance to state their preference, and sometimes keeps a disc out for an entire week, only to decide it isn't up to par and has to be re-recorded.

Rather than record on a rigid schedule, Archie waits until he finds the right material for his artists, and he believes in issuing small amounts of selected material instead of volume releases.

This recording of *The Ballad of Davy Crockett* is perhaps the best dem-

onstration of Archie's prophetic talent in choosing the right blending of artist and material. Bill Hayes had previously indicated to Bleyer that he would like to be associated with Cadence. A few months later, when Archie decided to record *Davy Crockett*, he promptly resolved that Hayes was the suitable artist for the song, signed him to a contract, and proceeded with the record session which culminated in an astounding triumph for both Hayes and Cadence.

THE BEGINNING of the Cadence label took place under unusual circumstances. Bleyer had long had an ambition to form a classical record company, but his heavy duties as music director with the Godfrey programs prevented him from doing so at that time. The idea of a popular label occurred to him when he became aware of the large amount of letters pouring into the Godfrey office, requesting recordings of Julius LaRosa's renditions on the air. Julius was anxious to be affiliated with a label, but, ironically, had been turned down by several major companies.

After LaRosa sang *Anywhere I Wander* on the program on Thanksgiving Day, 1952, over 5,000 letters arrived, requesting recordings of the song, and Archie and Julius decided to join forces in putting the disc on the market. A contract was drawn up on Dec. 18, 1952, which, incidentally, according to Bleyer, was okayed by Godfrey (Godfrey later denied having had any knowledge of the pact). The first recording was an undeniable success, and was followed by LaRosa's *My Lady Loves to Dance*. The first real resounding hit for the infant label, however, was the third disc by Julius, *Eh Cumpari*, and, as a result, Bleyer began to expand the Cadence operation.

AS CADENCE GREW, however, Bleyer found it increasingly difficult to concentrate on his own business in addition to the demanding job at CBS. "Archie would have had to leave anyway, even if the breakup with Godfrey hadn't come," says Bobbi Dieterle, his assistant, who has been with Bleyer since the start of the company. Bobbi handled much of the Cadence operation alone for almost a year, until Bleyer was able to devote his entire energies to the label.

Archie's retail store in Hempstead, L. I., has also been of great help in his record manufacturing business. It often serves as a sounding board for his selection of material. One of the prime reasons for choosing *Davy Crockett*, for example, was a tipoff the day after the song had been intro-

'X' Digs For Personalities, Delays Jazz

New York—Label "X," due to change its name to Vik with the new year, has prepared an ambitious fall line.

The company is giving up its jazz Vault Originals for the time being in favor of a line of Vault Originals by personalities. Six 12" records were released in October, and four 12" discs will be out in November.

The October list featured Bing Crosby, Fred Astaire, Russ Columbo, Ethel Merman, Gertrude Neisen, and others. For November, "X" will issue sets by Helen Morgan, Fanny Brice, Ethel Waters, Gene Austin, and the Happiness Boys (Billy Jones and Ernie Hare).

The label's new jazz list (all October releases) consists of 12" LPs by Freddie Mitchell, The Dukes of Dixieland, the Bobby Stevenson trio, J. J. Johnson and Kai Winding, and George Handy.

In December there will be only one package, a de luxe two record set called *S. R. O. (Standing Room Only)*. The package will contain material taken from the Victor vaults and will feature great artists and selections with which they are associated. Among the artists are Nora Bayes, George Cohan, Elsie Janis, Al Jolson, Harry Lauder, Eddie Cantor, Will Rogers, Sophie Tucker, and Fanny Brice.

All albums issued by the company with the exception of four will be 12" discs. The four 10" sets in the new line will be a series of Bible narrations by Joseph Cotten, Ronald Reagan, Robert Preston, and Brian Ahearn.

Label "X" recently acquired Frankie Lester, former band vocalist with Hal McIntyre and Buddy Morrow. Lester's first release for the company is vocal, but he is forming his own band for records which he also hopes to take on the road.

duced on the Disneyland TV show, when a number of kids came into the store and asked for a record of the tune.

Today, with Cadence a smooth-running, recognized company with a large roster of popular artists and an active, full staff, Archie is ready to embark on new programs for his label, and intends to expand into the different fields of recording, particularly in the LP line.

In accordance with his original plan, Archie is also still determined to enter the classical field, and may do so within the next year. "Bleyer is like a squirrel," one of his executives describes him. "He stores up ideas, sometimes for years, but he always comes back to them."

This Year, Good Things Are Coming

Capitol

Capitol Records has come up with an imposing list of 22 packages for their late fall release. All of these 12" sets are slated for Christmas promotion. The company will feature the following: *Romantic Jazz* with Jackie Gleason conducting the orchestra; *Tamboo!* with Les Baxter and his Orchestra; *Organ Moods for Listening*, Don Baker at the Console; *Hawaii Calls At Twilight* (authentic Hawaiian music recorded on the beach at Waikiki) with Webley Edwards; *Joe (Fingers) Carr Plays the Classics*, with Joe at the piano; *Afterglow*, June Hutton and Axel Stordahl; *Kay Starr, In a Blue Mood*; *Ray Anthony, Swingin' On Campus*; *College Classics*, Les Brown and his orchestra; Duke Ellington and his orchestra; *Dance To The Duke*; *Road Band!* with The Woody Herman Herd.

Also, Harry James, *Harry James in Hi-Fi*; George Shearing and his Quintet, *The Shearing Spell*; Jimmy Giuffre, *Tangents In Jazz*; *The Les Brown All-Stars* featuring Dave Pell, Don Fagerquist, Ronnie Lang, and Ray Sims; *Duet* with Stan Kenton and June Christy; *Miss Show Business*, Judy Garland; *Contemporary Concepts*, Stan Kenton and his orchestra.

And in the *Kenton Presents Series* there are three new albums—*Jazz for Dancers*, Ken Hanna; *Sounds and Songs*, Al Belletto; *Shifting Winds*, Bob Cooper and his orchestra. Representing the western field is Roy Acuff with his *Songs of the Smoky Mountains*.

Columbia

Columbia Records is featuring a varied list of both 10 and 12-inch LPs for fall and Christmas. The latter are LPs such as *64,000 Jazz* (half traditional-half modern); *Greatest Moments In Sports* (actual recordings of famous sporting events covering the entire field); *Noel Coward at Las Vegas*; *Bravol*, with Andre Kostelanetz and his orchestra; Benny Goodman and his orchestra, *Carnegie Hall Concert*; *South Pacific*; *Love Me or Leave Me*, with Doris Day singing the songs from the picture; Dave Brubeck and his quartet doing *Red, Hot and Cool* from the lipstick of the same name by Helena Rubinstein; *Mood for Love* recorded by Paul Weston and his orchestra.

Also *Christmas Serenade*, Sammy Kaye and his orchestra; *I Can Hear It Now*—Winston Churchill (the company's latest issue in that series); *The Confederacy*; *I Love Paris*, Michel Legrand and his orchestra; *Sincerely Yours*, featuring George Liberace; *Songs of the West* the Norman Luboff

Choir; Mahalia Jackson, *Sweet Little Jesus Boy*; *Trombone for Two*, utilizing the talents of J. J. Johnson and Kai Winding, will also be available.

Among the 10-inch records, some which are for kiddies are *Songs From Walt Disney*; *Happy Holiday*, Jo Stafford; Rosemary Clooney singing in an album called *Tenderly*; and four 10-inch, \$1.98 packages on the children's label—Jimmy Boyd doing *I Saw Mommy Kissing Santa Claus*; *Merry Christmas*, with the songs of Gene Autry; *Carols for Christmas*, with the Norman Luboff choir, and *Christmas Mood*, with the Columbia choir.

Decca

Decca Records' slogan for its fall program is "Fill Your Home with Music." This program, one of the largest in scope in the history of the company, includes 43 new albums headed by a de luxe addition called *Old Masters* by Bing Crosby, a new Ethel Merman album called *Memories*, and new albums by Sammy Davis Jr., Wayne King, and Jack Pleis.

Also included are eight mood albums featuring such names as Carmen Cavallaro, Gordon Jenkins, Bill Snyder, Vic Schoen, Andre Previn, Alfred Newman, Florian Zabach, and Wayne King.

There are five dance sets, and seven conversions to 12-inch of the biggest 10-inch LPs in the Decca catalog, plus four "live" concerts featuring such names as Louis Armstrong, Lionel Hampton, and Steve Allen. In addition there are 10 great personality albums.

The *Old Masters* set by Crosby will retail for \$17.50, including tax, and will be complete with de luxe box and attractive booklet. The selections are some of the singer's masters that have not been available to the public for some time.

There will also be an album called *Music for Barefoot Ballerinas* by Larry Elgart and his orchestra.

Decca's subsidiary, Coral Records will release 14 new 12-inch LPs as well as 10 new EP sets. Included among these are *I've Got You Under My Skin*, Georgie Auld backed by Andre Previn. This is also available as an EP set. *Gina Lollobrigida Presents Music By Minucci*; *Lawrence Welk and his Sparkling Strings*; *Gene Norman Presents Mel Torme at the Crescendo*; *Gentlemen Marry Brunettes* from the soundtrack of the picture; *Music for Lonely Lovers*, featuring English orchestra leader, Roberto; *Tonight at Midnight*, with Steve Allen, his piano and orchestra; *The Laugh of the Party* (a group of popular routines of famous comedy performers); and *Atmosphere by Antonini* with Antonini conducting

the orchestra. *Tonight at Midnight* and *The Laugh of the Party* also are available on EPs.

Coral's Silver Star EP series has added the following: *The Pinetoppers*; *Heart of My Heart*; *Landstand*; *The McGuire Sisters*; *Georgie Auld*, and *Ray Bloch and His Orchestra*.

There are five Brunswick long play records in Decca's full line, headed by *Bing in the 1930's*. Others included are *Too Much Piano*, Dick Marx and John Frigo; *Early Ellington*, Duke Ellington and his orchestra; *The Red Nichols Story*, and *Terry*, featuring Terry Gibbs.

Mercury

Mercury is making a real push with package goods for the fall and winter season. More than 70 items are being set for the holiday season, the most ambitious being the ballet series with a tie-in with the Sadler's Wells Ballet. They are full-length recordings of *The Nutcracker Suite*, *Swan Lake*, *Daphne & Chloe*, and *Sleeping Beauty*, done by Antal Dorati and the Minneapolis Symphony orchestra. Also in the classical field, Mercury is bringing out *Petrouchka* by Paul Paray and the Detroit Symphony.

The major promotion will be in jazz. Encouraged by the sale of their hi-fi jazz sampler (which sold more than 125,000) EmArcy, the jazz division, is bringing out 30 LPs. The Collectors Series, 10 Keynote masters which were never released and which included such names as Johnny Hodges, Willie Smith, and Roy Eldridge, will spark the drive which will include new sides by Maynard Ferguson, Ralph Gari, Max Brown and Clifford Roach, Gerry Mulligan, Eddie Heywood, and others.

On the pop side, Mercury is pushing bands and is promoting the Mercury "Bandwagon" with new LPs by Ralph Marterie, David Carroll, and Buddy Morrow. Along with these are new albums by the Crew-Cuts, Rusty Draper, and Georgia Gibbs. Because of the hypo of the 12-inch market, they are also repackaging Frankie Laine, Tony Martin, Jack Fina, and Alfred Newman.

RCA Victor

RCA Victor announced it has had an increase of more than 100 percent in its popular album business over last year. The firm's best-selling album to date is *So Smooth*, featuring the songs of Perry Como, which is now rapidly reaching the 100,000 figure.

In addition to the *So Smooth* set, Victor's November drive will consist of

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In Some Big Packages

10-12" LPs, one special package, and one set. The long play lineup includes *Music for Nostalgic Travelers*, George Melachrino and his orchestra; *Down to Earth*, with Eartha Kitt; Eddy Arnold's *Wanderin'*; *Concert Jazz*, featuring the Sauter-Finegan orchestra; Perez Prado with Shorty Rogers doing *The Voodoo Suite*; *Natural Seven*, featuring Al Cohn; *Bases Loaded*, with Milt Hinton, Wendell Marshall, and Wyatt Reuther; *Session with Chet Atkins*, Chet Atkins; and *Just Keep A'Movin'* with Hank Snow. The specially prepared set with the "three dimensional cover" features Harry Geller and his orchestra and is titled *New York, New York* and *The Popular Gershwin* containing 2-12" LPs features the composer's works done by artists on the label's roster.

The company has added to the above, the following Christmas items: *The Torch*, songs by June Valli; *The Sounds of Christmas* by The Three Suns; *The Voices of Walter Schumann* doing *The Voices of Christmas*, and *Christmas Bells* done by Paul Michelson on the organ. For the youngsters, Victor has put together a special package called *Walt Disney Song Carousel*, featuring Joe Reisman and his orchestra. Nilla Pizzi, Italian songstress, will be represented by an album called *Queen of Italian Songs*. Miss Pizzi is one of Italy's most popular singers.

Packaged Goods In Review

Introduced in time to take full advantage of the Yuletide season, Decca's new deluxe *Old Masters* package, featuring 36 original recordings by Bing Crosby, should make an excellent gift for the discriminating collector. Included in the handsome package is descriptive matter and a full discography.

Georgia Gibbs has another good one in *Music and Memories* (Mercury 20071) with the *Man That Got Away* perhaps the top tune in the grouping. This too seems destined for a big holiday play, for it is Georgia at her best—which is plenty good.

For the nostalgic crowd, there's a new Ethel Merman singing *Memories* (Decca 9028). This package includes some 40 of the all-time favorites from the Gay Nineties to the Roaring Twenties, sung with all the gusto and mannerisms that have made Miss Merman Miss Musical Comedy.

ALSO OUT in time for the big Christmas push will be the new Sammy Davis Jr., LP, *Just for Lovers* (Decca 8170) which should be reaching its peak in the next four weeks. So excit-

ing is this one, many disk jockeys around the country have already started working on it, piece by piece.

Like music from Broadway musicals? Well Jack Pleis has put together a package called *Broadway Goes Hollywood* (Decca 8167) featuring selections from such shows as *Oklahoma*, *The King and I*, *Can-Can*, *South Pacific*, *Kismet*, *Pajama Game*, *Guys and Dolls*, *Anything Goes* and *Finian's Rainbow*, many of which will first start to hit the public big when the motion picture versions of the shows are released. This one will be big in the larger cities where the shows have already played.

If there's a teenager on your Christmas list, you might give some serious consideration to *Record Hop* (Decca 8067) which features the bands of Tommy Dorsey, Randy Brooks, Guy Lombardo, Woody Herman, Russ Morgan, Count Basie, Carmen Cavallaro, Leroy Anderson, Jimmy Dorsey, and Sonny Burke. Album is suited to both dancing and listening, and offers a wide variety of arrangements.

The Harmonicats have a new one out which again hangs on their old favorite, *Peg O' My Heart* but also includes some top blowing on a variety of tunes. Called *Selected Favorites* (Mercury 20074) the package should please all the fans of the Cats.

SINGER FRANCES FAYE has switched to the Bethlehem label, and her first effort is a 12" LP titled *I'm Wild Again*. With jazz group backing and arrangements by Russ Garcia, it's bound to be a pleaser to those who so admire the rhythmic huskiness and personalized delivery of the piano-playing singer (Bethlehem BCP 23).

Another vocalist has been recorded in natural night club surroundings, and the result is some of the best Mel Torme to appear on records in many a moon. Coral went to the Crescendo in Hollywood last December to capture in-person offerings of tunes like *From This Moment On*, *Get Happy*, *You're Driving Me Crazy*, and original Torme compositions *County Fair* and *The Christmas Song*. The set is well worth perusal (Coral 12" LP CRL 57012).

Joni James is in fine voice on a group of 12 romantic standards that comprise her new album, *When I Fall in Love* (MGM X326). They are good songs, the ones frequently done by jazz and intime singers, but she sings them in her characteristic heady, pop idiom. Best renditions here are the title song and *My One and Only Love*; lesser ones are those of the Frank Loesser and Roger & Hart tunes.

FIESTA FLAMENCA (MGM X321) is an exciting introduction to colorful Flamenco music, featuring the guitar of Mario Escudero and the dancing and singing of Vincent Escudero's (no relation) The Bailete of the Escudero



CHICAGO SINGER Lurlean Hunter was caught in this pensive pose last month while making her first sides under the recent contract she signed with RCA VICTOR. Album is scheduled for release soon.

Ballet. Flamenco music is a combination of Arabic, Gypsy, and Spanish elements, and is distinctively oriental. *Danza Cali*, a guitar solo, is stirringly played by Mario Escudero. Chiquito de Levante chants *Fandango De Huelva* to the accompaniment of Mario, with the passion and intensity of a Hebrew Cantor. The entire Bailete performs *Suite Flamenca* with rhythmic heel-clicking and stomping. A standout set.

Some lively tunes and comedy sketches are showcased in *It's Always Fair Weather* (MGM X331), an album recorded from the soundtrack of the film of the same name. Gene Kelly, Dan Dailey, and Dolores Gray are featured in material written by lyricists Betty Comden and Adolph Green. Music was composed and conducted by Andre Previn. *Thanks a Lot, But No Thanks* and *Music Is Better Than Words*, sung to the hilt by Miss Gray, are the only standouts in the set. Although *I Like Myself and Situation Wise* are displayed nicely by Messrs. Kelly and Dailey respectively, this special material doesn't come through without watching these gentlemen in their zany routines.

Arithmetic

Las Vegas—When the New Frontier hotel front office made up the ads for Billy Williams' unit playing in the Cloud 9 lounge, they had it billboards thusly: "Billy Williams 4 + 5."

Not to be outdone by such arithmetical teasing, Stan Irwin of the Sahara countered with his three-sheets for the main combo in the Casbar, to wit: "Leon Prima and His New Orleans 7 - 2 + 1."



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Barry Ulanov

YOU NEVER KNOW, do you? Sometimes it's a famous musician who produces your big kick in a famous club where you expected to hear good jazz. Sometimes it's a little-known sideman with a famous band. Sometimes it's an altogether new group but one that has been duly auditioned by those who are supposed to be able to judge.

Much, much more rarely, it's an unheralded musician in a spot unknown to you as a source of jazz who provides you with rich listening, who shows you once again that this is our music, and that it can be heard, live and kicking, anywhere in the country, even on U.S. 5 just outside Brattleboro, Vt.

THE PLACE IS the Black Kettle, and I went to it the first time because it's such a charming replica of a Victorian pub, complete to kerosene lamps (electrified), red-checked tablecloths, and ornate bar. The second time I went it was because of the musicians, two to be exact, names of Merle Powell and Bill Johnson.

Powell owns part of the joint. He also runs a hardware store in the daytime. Used to work for Woolworth; went to Syracuse university; was in the merchant marine; played the ships between New York and Bermuda and Nassau and gigged and did his share of the Borscht circuit. But it's now that concerns me. And now Merle is in hardware in Brattleboro and on vibes on U.S. 5.

Lionel Hampton, Milt Jackson, Terry Gibbs, and Teddy Charles need not look to their laurels. Powell will not cut into their all-star poll votes; there have been better vibesmen; there will be in the future. But for sheer blowing joy, few men on the instrument can offer as much.

THAT EFFERVESCENCE, such a significant frothful part of jazz, is in Merle's playing every time that the tune permits a beat and the customers give Powell enough breathing room between drinks to spread himself. That love of the simple, sweet, handsomely constructed ballad is in his late sets—although late up on U.S. 5 outside Brattleboro, Vt., is all of 11 p.m. and curfew falls strictly at midnight.

Merle doesn't ride alone at the Black Kettle. He has a fine partner in Johnson. Bill is a tester, final tester on every organ that leaves the Minshall factory in Brattleboro, and so good a musician and so extraordinarily finished an organist that if you or I were Minshall and looking for a tester, it would have to be Bill Johnson.

Bill is corny and crafty and delightful and gooey by turns at the organ keyboard. Mostly, when Powell is blowing, he sets up the chords and puts down the countermelodies. Alone, he lets you know how much music one of

these electronic instruments has in it and surprises you that it's as much as it is and as different from other sounds as it is.

I SUPPOSE THERE are other such playing combinations around the country at places similarly removed from the big-city night-club districts and with the same sort of 19th century charm. I doubt that there are many.

All one can be sure of about music like this is that it is our birthright and that it happens with a most enjoyable frequency, in different places, in different ways, on different instruments. It's instructive to those of us who write about jazz for a living; it teaches us to be humble about our judgments, restrained about our superlatives, restrained about our letdowns, bring-downs, and assorted and related sorrows. For all over this country jazz is very much a living breathing red-blooded, amusing, touching, and growing art.

In further confirmation of this conviction, up in the same cold, green, fresh part of the country, there's a young pianist, Joyce Flowers, who also falls into the Black Kettle—on Thursdays and Fridays, to be exact—to play.

I HEARD HER a few weeks ago in her home, delightfully running over the keyboard of a piano somebody had loaned her. Her husband, Louis, entirely self-taught in the last couple of years, was playing bass for her, and together the two were making a vital, vivacious sort of jazz that made another Vermont evening pass quickly, happily, entertainingly.

It was music more or less up-to-date in texture but not ostentatiously modern, deft, equable, easy on the ear. It demonstrated, once more, this performance, that jazz has reached far into the corners of America for its converts and disciples and practitioners.

The only thing that is unsettling about these experiences is that they should occur up there in Vermont and not down here in New York or across the scenery in Chicago or L.A. or Boston, Philadelphia, or St. Louis.

A LITTLE MORE confidence in the native musical product on the part of the men who run the clubs and sell the drinks and vend the food would yield a great deal more good music, much more jazz of quality, and, I dare say, fatter checks across the cash register.

This goes for the local listener as well as the man who pays the bills. Local talent should not be looked down upon as a poor imitation of the real thing; the boy who blows in your back yard may be as good as the most famous name in the business, and even if he isn't he deserves support and encouragement to stay as good as he is or to develop.

This is one field where greed is justified: we want all we can get from as many as possible. And after all, you never know, who's got it, do you?

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Popular Records



The following single releases were the best received for review for this issue. Titles in bold face indicate the ranking side. LPs and EPs received for reviews are discussed at length.

Five-Star Discs

Les Baxter—Monika/Song of the Bayou (Capitol F 2259).
Rusty Bryant—The Honeydripper/Moonlight Garden Stomp (Dot 45-15420).
Jill Corey—Ching Ching-a-Ling/Look! Look! (Columbia 4-40566).
Rosemary Clooney—Wake Me/Pet Me, Poppa (Columbia 40579).
Perry Como—The Rose Tattoo/All at Once You Love Her (RCA 47-6294).
DeMarco Sisters—This Love of Mine/Mumbo Is the Word (Decca 9-29388).
Hugo & Luigi—Young Abe Lincoln/Two-Thirds of the Tennessee River (Mercury 70721).
Kitty Kallen—How Lonely Can I Get/Sweet Kentucky Rose (Decca 9-29708).
Ralph Martire—Ring Dang Doe/John and Julie (Mercury 70720).
Tony Martin—Hold Me in Your Heart/Ev'rywhere (RCA 47-6283).
Art Mooney Ork—Give Me a Band and My Baby/The Girl I Left Behind Me (MGM K12073).
Russ Morgan—Dog Face Soldier/Don't Cry, Sweetheart (Decca 9-29703).
Jaye P. Morgan—Pepper-Hot Baby/If You Don't Want My Love (Victor 47-6283).

Four-Star Discs

Anna Maria Alberghetti—Musetta's Waltz/Sleep My Baby (Mercury 70723).
Bob Carroll—Suddenly There's a Valley/He (Camden 5CA-7-19).
David Carroll—It's Almost Tomorrow/You Are Mine (Mercury 70717).
Den Cornell—Young Abe Lincoln/Dream World (Goral 9-61521).
Gary Crosby—Yaller Yaller Gold/Give Me a Band and My Baby (Decca 9-29693).
Les Elgart—Honky Tonk Train Blues/Ain't She Sweet (Columbia 4-40571).

Mary Kaye Trio—My Funny Valentine/Mad About the Boy (Decca 9-29622).
Frankie Laine—Walkin' the Night Away/A Woman in Love (Columbia 4-40683).
The Lamplighters—Big Joke/After All (Decca 9-29668).
Peggy Lee—Me/Pablo Pasable (Decca 9-29681).

Carmen McRae—Our Love Is Here to Stay/This Will Make You Laugh (Decca 9-29675).
The Modernaires—At My Front Door/Aright, Okay, You Win (Coral 9-61513).
Nilla Pizzi—Arivederci Roma/Canzone Doce (Victor 47-6280).
Debbie Reynolds—The Tender Trap/Canoedlin' Rag (MGM 12086).
Patrick Scott—A Dangerous Are/So Many Beautiful Men (Wing W-90030).
Jerry Teifer—Lady Love/Ten Times (Wing W-90039).
Jerry Vale—Miracle in the Rain/Adelaide (Columbia).
Lawrence Welk—Sam, the Old Accordion Man/Bonnie Blue Gal (Coral 9-61518).
Kitty White—Out of This World/Cry Me a River (Mercury 70722).
Jimmy Young—The Man from Laramie/No Arms Can Ever Hold You (London 45-1609).
Victor Young Ork—Theme from The Left Hand of God/Tall Men (Decca 9-29695).

CBS Signs Laine To Year Contract

New York — Frankie Laine has been signed to an exclusive one-year contract by CBS-TV because of the singer's success as Arthur Godfrey's summer replacement. Under the terms of the pact, Laine is guaranteed five guest shots on the network, for which he'll earn over \$75,000.

This arrangement was made to give CBS a chance to clear time for a regular show starring Laine. Final plans must be completed by June, otherwise the web will lose its five-year option on the singer.

RCA Plans Teen Day

New York — RCA Victor has hired the University of Detroit stadium for a teenage day Nov. 13. Admission will be free, and among the events planned are a live recording session and a teenage hop.

The approximate cost of the event will be \$10,000, and if the day is successful, it will be tried in other cities.

The recording session will be done by Jaye P. Morgan, the Rhythmettes, Mike Pedicin's group, and Victor's own studio orchestra.

Film Academy Files Another 'Oscar' Suit

New York — The Academy of Motion Picture Arts and Sciences is suing Oceanic Records for \$550,000 in damages, charging the company with illegal use on the Academy's copyrighted "Oscar" statuette. Recently the Academy made similar claims against Mercury Records.

About two years ago, Oceanic issued an LP containing tunes previously selected for "Oscar" awards with a reproduction of the statuette on the cover.

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"Popular Favorites
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cadence
RECORDS



Jazz Reviews



All jazz records are reviewed by Nat Hentoff except those initialed by Jack Tracy. Rating: ★★★★ Excellent, ★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Count Basie

★★★★ Alright, Okay, You Win
★★★★ When the Sun Goes Down

Two more compelling, emotionally driving vocal blues by Joe Williams. *Sun* gets the higher rating because it's somewhat stronger material. The band pulses powerfully in the background on both. Mr. Williams is a great man. (Clef 89152)

Dave Brubeck

Lover; Little Girl Blue; Fare Thee Well, Annabelle; Sometimes I'm Happy; The Duke; Indiana; Love Walked In
Rating: ★★★

This latest Brubeck document, called *Red Hot and Cool* (after the Helena Rubinstein lipstick of the same name which is why the *Vogue*ish Richard Avedon cover) is a generally stimulating musical experience. The numbers were recorded at Basin Street, say the notes, (though I wonder if some of the numbers aren't studio-born) in October, 1944, and July, 1955. Dave's colleagues are Paul Desmond, Joe Dodge, and Bob Bates. The two most interesting tracks are *Lover* (with the 3/4 going against Joe Dodge's 4/4) and Dave's affectionate, imaginative sketch of *The Duke*. The set doesn't get the full five because the music seldom reaches the shattering depth and intensity of Brubeck at his very best as in *Fantasy's Jazz at Oberlin*, but it's nearly all absorbing.

Dodge and Bates are steady, though just for kicks, I wonder what would happen if Dave were to record with Ray Brown and Connie Kay. Desmond continues to be the most lyrical altoist in jazz and also one of the most consistent builders of coherent, thoughtful, sensitively personal choruses. As for Dave, I find it impossible to agree with those who claim his work lacks emotion. On the contrary, just about everything he does strikes forcefully from the heart first. Conceptually, his work continues to have particular harmonic richness. As to whether or not he swings, I feel he does—in his way. And there is more than one way to swing. Anyway, the ultimate answer for yourself is in yourself, so let neither the defenders or attackers of Brubeck mold you. Listen with your own ears. (Columbia 12" LP CL 699)

Teddy Buckner

Martinique; Do Lord; West End Blues; The Saints Go Marching In; Didn't He Ramble; Honky Tonk Parade; A Closer Walk with Thee; Battle Hymn of the Republic

Rating: ★★

Trumpeter Buckner, who was seen and who played in the opening funeral sequence of *Pete Kelly's Blues* is heard with his Los Angeles band: clarinetist and soprano saxist Joe Darenbourg; trombonist William Woodman Sr. (father of Duke Ellington's Britt Woodman); pianist Harvey O. Brooks; drummer Jesse Sailes. Unfortunately the drummer is rigidly and heavily unswinging and the conception of the pianist is sometimes pretty close to ricky-tick. Woodman plays robustly, though his conception, too, is rather awkward jazzwise. Darenbourg is sad tonally and imaginatively when he plays soprano, but his clarinet is good. Buckner is the best man on the side, and almost all the kicks that occur are due to him.

The first-rate notes supply full biographical data on Buckner and sketches on the others. Buckner is worth hearing, but oh, that rhythm section! Buckner sings on *Parade*. He shouldn't. (Gene Norman Presents LP11)

Clarke-Jones-Marshall

We're All Together; Odd Number; We Could Make Such Beautiful Music Together; When Hearts Are Young; Now's the Time; Cyrano; There's a Small Hotel; My Funny Valentine
Rating: ★★★★

The *Trio* is one of the more satisfying such sets in quite a while. Kenny Clarke, Hank Jones, and Wendell Marshall are individually inventive and blend with full-strength swing and also a sensitive feel for ballads. The first two amiably alert originals are by Hank Jones. *Time* was Bird's and the reminiscent-of-other-songs *Cyrano* is by Ozzie Cadena, director of the date. *Cyrano* takes too long to get going—the opening is static.

Kenny and Wendell are already recognized as first-rate jazzmen. Hank has too long been underappreciated, and I think this album, giving ample space for his firm, tasteful conception on ballads as well as swingers, may finally call wider attention to his considerable talents. Listen, for example to how he turns the well-worn *Valentine* into a fresh, personal soliloquy. Hank, in fact, emerges here as one of the most impressive ballad interpreters in present-day jazz. Excellent recording quality. (Savoy 12" LP MG-12023)

Tal Farlow

You Came Along from Out of Nowhere; Walkin'; Moonlight Becomes You; On the Alamo; Will You Still Be Mine? Lorinesque; Bye, Bye, Baby
Rating: ★★★★

In *A Recital By Tal Farlow*, Tal is heard with Bill Perkins, the late Bob Gordon, bassist Monty Budwig, drummer Lawrence Marable, and valve trombonist Bob Envoldsen. *Walkin'* is the Gene Ammons' original previously recorded by Miles Davis on Prestige. *Lorinesque* is by Tal. This is a swinging, warm set with emphasis on

solo work. Outstanding are the brilliantly fluent Tal, Gordon, and Perkins (who blows some of the best tenor he's yet achieved on records). Envoldsen also moves strongly. Unpretentious, relaxed, and recommended. Notes contain a biography of Tal and are functionally written. I hope this indicates a new liner note trend at Norgran-Clef. (Norgran 12" LP MG N-1030)

Gigi Gryce

All Weird; Strike Up the Band; Hello; Ches Moi; Paris the Beautiful
Rating: ★★★

This is Vol. 2 of Blue Note's *Jazztime Paris* and was recorded there when the Hampton band toured Europe in the latter part of 1953. The soloists are Clifford Brown, tenor Clifford Solomon, Jimmy Cleveland, Gigi on alto, guitarist Jimmy Gourley, pianist Henri Renaud, altoist Anthony Ortega, and trumpeter Art Farmer. Brownie wrote the first; Gigi is responsible for *Hello* and *Paris* while *Ches Moi* is by Misraki. The soloists, except for Ortega, are good but Brown, Gryce, Cleveland, and Farmer have played better on other records. Gigi's originals, however, are characteristically fresh. The ensembles are raggedy and there is an air of haste to the proceedings as if there weren't much rehearsal time or actual recording time for that matter. But there are kicks to be had, particularly from the two trumpet players. The rhythm section, especially the drummer, could be considerably better. Recording balance and sound quality are medium-fi. (Blue Note LP 5050)

Hampton Hawes, Vol. 1

I Got Rhythm; What Is This Thing Called Love?; Blues the Most; So in Love; Feelin' Fine; Hamp's Blues; Easy Living; All the Things You Are; These Foolish Things; Cariboo
Rating: ★★★★

This is the most exciting album I've heard from the coast in the over two years that I've been reviewing records for the *Beat*. Pianist Hawes, backed magnificently by bassist Red Mitchell and solidly by drummer Chuck Thompson, comes through here as potentially the most vital young jazz pianist since Bud Powell in terms of fire, soul, beat, and guts. Hawes is 27, and the excellent Lester Koenig notes give a full Hawes biography interlaced with illuminating direct quotes from a taped interview with Hawes. The recording is probingly alive, and engineer John Paladino deserves another commendation.

The three originals are by Hawes, and demonstrate his rich roots in the blues (a quality lacking in a number of his modern contemporaries). But he also digs modern harmonies, and the strong influence of Bird on his work is harmonic as well as rhythmic (he emphasizes the rhythmic influence in the notes). Hamp also plays fierce, two-handed piano (another rarity), and he blows with driving, stomping passion

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on DECCA RECORDS

STEVE ALLEN'S JAZZ CONCERTS,
VOL. I & II



HI-FI

There's Dixieland by the Lawson-Haggart and Billy Butterfield (with Ray McKinley & Sylvia Syms) Jazz Bands in these albums recorded at The Manhattan Center, May 8, 1954 (DL 8151-2 • ED-839-40).

JAZZ STUDIO 3



HI-FI

Showcasing the composing and French Horn talents of John Graas, this album covers 3 standards, 3 originals and 2 movements of his jazz symphony (DL 8104 • ED 2190-2).

BLOW HOT-BLOW COOL



HI-FI

Herbie Fields and Sextet on the hot side and The Melrose Avenue Group on the cool provide some fine sounds. New arrangements by Marty Paich, John Graas are featured (DL 8130 • ED 2244-5).



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"You Can Hear The Difference!"

LOUIS ARMSTRONG AT THE
CRESCENDO, VOL. I & II



HI-FI

In a "live" recording made Jan. 21, 1955, Louis Armstrong, the most famous jazz man in the world, plays and sings "Rockin' Chair," "Old Man Mose" and other Armstrong standards (DL 8168-9 • ED 759-60 • ED-837).

COUNT BASIE AND HIS
ORCHESTRA



The fine, restrained piano of Count Basie is backed by his band on such swinging Basie standards as "One O'Clock Jump," "Panassie Stomp," and others (DL 8049 • ED 2067-9).

JAZZ STUDIO 1



HI-FI

The first of an experimental series, Jazz Studio 1 devotes one side to "Tenderly," the other to "Let's Split." The talents of Paul Quinichette, Bennie Green and Hank Jones are spotlighted (DL 8058 • ED-634 • ED 2130).

LIONEL HAMPTON AT
CARNEGIE HALL



Recorded at Carnegie Hall on April 15, 1954, this All American Award Concert features the great Hamp standards, "Flying Home," "Lady Be Good," Hamp's "Boogie-Woogie" (DL 8088 • ED-827).

LET'S GET AWAY FROM IT ALL



HI-FI

André Previn, a new Decca artist, applies his pianistic talents to "Moonlight In Vermont," "Sidewalks of Cuba," and, of course, "Let's Get Away From It All" (DL 8131 • ED-751).

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(a third quality not often enough found in some modernists). The ballad sections of the set indicate he also has a depth of lyricism. (c.f. The ad lib *So In Love*).

But some of his slow work appears to have a tendency toward being florid. I'm also curious at this point to know more of his writing (his three originals in the set are within a rather narrow though pulsating framework). The answers to that question and to how consistent his invention is will, I expect, come in the very eagerly awaited succeeding volumes in this series. (Contemporary 12" LP C3505)

Lionel Hampton

Hamp's Blues; I Know That You Know; Loose Wig; Hamp's Boogie Woogie; Oh, Lady Be Good; Evil Gal Blues; Red Cross; Flying Home

Rating: ★★

All American Award Concert, as this set is called, is a record of a 1945 Carnegie Hall concert at which Hampton was presented an Esquire award. Among the soloists are trombonist Al Hayse, trumpeter Joe Morris, tenor Arnett Cobb, soprano saxist Herbie Fields, Lionel on vibes and piano, trumpeter Wendell Cully, and guests—for one number each—Dinah Washington accompanied by Leonard Feather (*Evil Gal Blues*) and Dizzy Gillespie (*Red Cross*).

Except for Dinah and Dizzy, the music is dully loud and musically coarse. They are the only reason this gets a rating at all. Even Lionel's solos are more exhibitionistic than imaginative and the other soloists play with generally mediocre, blasting conception. (Wendell Cully's obligato behind Dinah, however, is tasteful.) The recording quality and balance, even by 1945 standards, is bad. Complete personnel and full notes by Leonard Feather, but Leonard can't really believe this is a "wonderful organization." Not musically, anyway. (Decca 12" LP DL 8088)

Jazz of Two Decades

Cherokee; Shulie A Bop; I've Got To Be a Rugcutter; Swahili; Love for Sale; The Song Is You; Clarinet Marmalade; Inside on the Southside; Johnson and Turner Blues; Night Wind; Battle of the Saxes; East of Suez; Blue Boy

Rating: ★★★★

This is EmArcy's 12" LP *Jazz Sampler*. It sells for \$0.98 and is an excellent buy. On the first side *Jazz of the 50s*, are selections from six current EmArcy packages: 1) Clifford Brown-Max Roach; 2) Sarah Vaughan; 3) Erroll Garner; 4) Clark Terry-Jimmy Cleveland-Art Blakey; 5) Dinah Washington; and 6) Julian "Cannonball" Aderly (Cannonball's track is rather disappointing). Side two, *Jazz of the 40s*, is made up of seven numbers recorded in the mid-40s for Keynote and National, and now being reissued by EmArcy (each of the seven is representative of seven current EmArcy re-



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issue albums). Not all are first rate, but the general level of interest is high.

This second side, a capsule history of jazz up to the mid-'40s, contains 1) Irving Fazola; 2) Bud Freeman-Ed Hall-Charlie Shavers-Dave Tough; 3) Joe Turner-Pete Johnson-Frankie Newton-Don Byas; 4) Johnny Hodges-Harry Carney-Emmett Berry; 5) Coleman Hawkins-Byas-Carney-Sid Catlett; 6) Buddy Stewart-Charlie Ventura-Kai Winding-Lou Stein-Shelly Manne; 7) Lennie Tristano-Billy Bauer. Leonard Feather's ample notes are well done, but Mercury's Chicago office should be more careful in their proof reading with regard to dates and spelling. The errors aren't Leonard's. This is a very good production, all in all, and is very much worth getting. Also included is a complete EmArcy discography. (EmArcy 12" LP DEM-2)

Herbie Mann, Vol. 2

I've Told Ev'ry Little Star; Love Is a Simple Thing; There's No You; Sorimao; The Influential Mr. Cohn; A One Way Love; The Surrey with the Fringe On Top; Flamingo; Little Orphan Annie; Jasmin; Beverly; Woodchuck

Rating: ★★★★

One of the best of the jazz flutists, Herbie Mann, has here produced the most varied jazz flute album to date. His close, tasty support comes from bassist Chuck Andrus, guitarist Joe Puma, and drummer Harold Granowsky. Herbie wrote the first three originals; Quincy Jones did the blues waltz, *Jasmin*; Mann is responsible for *Beverly*, and the last tune is Puma's. On all except the tenor tribute to Cohn, Herbie plays flute and alto flute, and on two numbers, he plays four flute parts via tape. On *Beverly*, he's heard on flute unaccompanied.

What makes this session outstanding is Mann's lyrical musicianship and his assuredness with the flute, a difficult instrument to swing and to otherwise manipulate in the jazz idiom. There is also Mann's unusually wide-ranged personality which makes him equally convincing in happy whimsy, sorrowful ballads, hopeful ballads, swingers, the Villa-Lobos-inspired *Sorimao*, and even a blues waltz. He also writes well, as particularly evidenced by *Sorimao*, *One Way Love*, and *Beverly*. The notes are by Mann and are so much more helpful and concise that the work of some of the "professional" writers Bethlehem has been using. The up-tempo numbers in this set, by the way, would be a fine way to introduce youngsters to jazz. Oldsters, too. (Bethlehem 12" LP BCP-24)

James Moody

Nobody Knows the Trouble I've Seen; I've Got the Blues; Blue Walk; Faster James; It Might As Well Be Spring; Blues in the Closet; Moody Mood for Blues

Rating: ★★

Prestige makes a puzzle out of this one. There are no notes, just a scatter-

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ing of personnel, and no composer credits. Musically, this is one of Moody's better LPs. The arrangements, for the most part, aren't much, but Moody swings and blows with more confidence (particularly on tenor) and with less of that wavering vibrato that has been so annoying in the past. Moody's alto though is still shrill, especially in ballads, and his intonation on the instrument is shaky. His conception on either instrument is still not especially original, and there are several tenors and altos who can cut him. There's a good trumpet bit by Dave Burns in *Faster* and John Latham plays competent bass on *Closet*. The pianist is Jimmy Boyd, and Eddie Jefferson contributes one King Pleasure-like vocal, but the band collectively is an ordinary one. Pee Wee Moore is on baritone; William Shepherd, trombone, and Clarence Johnson is the drummer.

To give you an idea of how widely critics can differ, Ralph Gleason in the *San Francisco Chronicle* says on the basis of this record that "this is one of the best small groups in the country . . . (it) has Moody's exciting and lyric sax . . . I have a suspicion that Moody will be recognized eventually in this country as one of the greatest jazzmen of his generation—he is already thought of in that fashion in Europe." I don't agree at all. But as always, decide with your own ears. (Prestige LP 198)

Wilkins-Wess-Richardson
Shorty George; Bouncin' with Boots;
That's a Woman; Doin' the Thing;
Blues in a Cold Water Flat; Stereo-
phonics

Rating: ★★★★

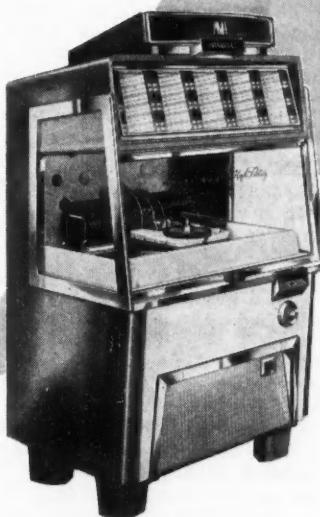
Flutes and Reeds is the title of the set, and it's another of the relaxed, swinging, basic jazz sessions that Savoy's Ozzie Cadena has been happily turning out since becoming jazz director for the company. The loose-lined arrangements are by Ernie Wilkins, who also blows good, solid alto and is gently moving on his own effective ballad, *Woman*. Frank Wess and Jerome Richardson are heard on both tenor and flute, and they play both instruments with virility, a round sound, and a robust beat. All three horns sound better here than on any of their previous records, so far as I can recall.

The strong, sure rhythm section consists of Hank Jones, Kenny Clarke, and Basie's Eddie Jones on bass. Hank's solos are first-rate. Wilkins wrote three originals; Frank Foster and Marcel Daniels contributed one apiece; and *Shorty George* is the veteran Count Basie tune. As long as there's jazz, there'll be plenty of room for easy wailing dates like this. For its category, it gets the full rating. Very good recorded sound. (Savoy 12" LP MG-12022)

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Feather's Nest

By Leonard Feather

EVEN OVER THE long-distance telephone, you could cut the Scottish accent with a kilt.

"Leonard, ye've got tae come up here and dig this bahn—these cats are the grreatest!" said the voice from Toronto. It could be no one but my friend Benny Winestone. Benny, that lovable character who still sounds like Glasgow, where he was born and reared; Benny, who for many years has carried his tenor sax around the Canadian scene, and who once briefly made it to the States, with Jess Stacy's band.

Benny, working square jobs these days, has approached the emeritus status of a benign, peripatetic patron of the newer jazz arts, loving the work of the new kids coming up, digging the sounds he doesn't get to play. And Benny is a tough man in a sales pitch; the next day, he called back again to rave about the band in question, with which his sole connection was that of crusader.

FINALLY, AFTER the fourth phone call, and melting at the sound of all those quarters being dropped into the pay telephone, I set a date to come to Toronto.

The band, I found on arrival, is a rehearsal group along similar lines to the noble effort sponsored by Willis Conover in Washington, D. C. It has no leader and no name and shall be referred to here, in honor of the patron, as Benny's Boys.

It seemed that some of Benny's Boys had been out on the road with Mantovani, so the band wouldn't be in shape to be heard for a couple of days. Meanwhile, there were several pleasant ways to spend the time.

TORONTO, LIKE so many places, is a square apple with a soft core of hip persons, several disc jockeys and journalists working for the betterment of music, and a sprinkling of fine musicians imprisoned in cocktail units, show bands, and other forms of forced labor.

Among the first group I found the Three Macs. The Three Macs are not, thank heaven, a vocal trio. They are Helen McNamara, Phil McKellar and Dick McDougal. Helen strives for the cause through her columns in the *Telegram* and has an air show jointly with Alex Barris, who performs similar critical duties for the *Globe*; Phil (That Feller of the Terry Gibbs record) and Dick operate over CKFH and CJBC respectively. All would like to see the local musical standards raised; all are enthusiastic about certain unrecognized local talents.

I was able to share their enthusiasm late Saturday night at Toronto's approximation of an after-hours jam session, held in the basement of a rehearsal

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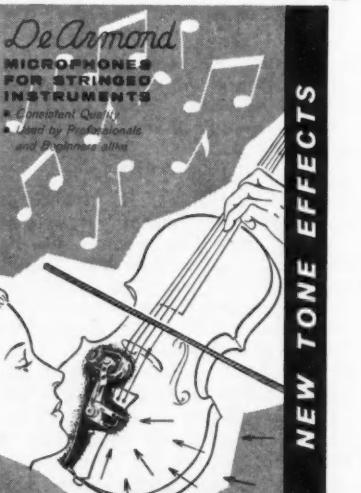
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EXCEPT THAT no liquor was served, this jam-packed, candlelit, bare-brick-walled room had all the misty atmosphere of one of the more bohemian jazz clubs in Paris. The musicians work here three or four nights a week, most of them doubling from square jobs, and at one point there was a group on the stand that could chase many of the Monday night subs clear out of Birdland.

There were Ed Bickert, a guitarist who may well be Toronto's best jazzman irrespective of instrument; Norm Amadio, a pianist who reminded me of Johnny Williams; Jack Landers, a bassist who's a good friend and disciple of Charlie Mingus, and Archie Alleyne on drums.

The next afternoon, the rehearsal of Benny's Boys took place in the Palais Royale, a dance hall outside which a poster announced that every Thursday one might hear George Wade & His Corn Huskers. The Corn Huskers get the gig; Benny's Boys, I suppose, must consider themselves lucky to get the use of the empty hall.

BENNY SAT BESIDE me and shared my enthusiasm as five trumpets, four trombones, five saxes, and four rhythm tore into some buoyant arrangements. No fewer than eight men in the band, he told me, are contributing to its library. One, trombonist Roy Colagrossi, had a fine solo during his own *Theme of No Values*.

There were other soloists—the brilliant Bickert again on guitar; Jerry Toth's capable alto; Roy Smith, tenor; Graham Topping, trumpet—but the most impressive *esprit* was that of the entire *corps*: biting, swinging, clean as a whistle.

If Woody Herman were to use this band on a one-niter, 95 percent of his audience would never notice the difference (except for the improved, augmented instrumentation); the other 5 percent would have little cause for complaint.

WHAT DO YOU do about a band like this? Do you have to get Abbe Lane to front it before it can land a gig? Must it dig into its own pockets to record itself before some a&r man decides that this could be a worthwhile investment? Or must we go on forever with every jazz LP dedicated to 45 endless minutes of music by a combo of not more than six or seven men because the record companies don't think they can afford a few extra union scales?

I seem to be asking too many questions. I wish I knew the answers; and I wish there were, in New York, a permanent group of 18 men fired by this desire to work toward a common goal. And I wish there were, in Toronto, a visiting a&r man to confirm my judgment.

Anyhow, in my small way, I'm going to try to do my part.

For the next two weeks I'm going to wear my plaid tie in homage to my favorite talent scout, Benny Winestone.

Helen Jordan

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A relatively new arrival on the tape recorded scene is the International Pacific Recording Corp. The company has two labels, Omegatape and Jazztape. Omegatape features classical and "unusual recordings not available elsewhere," while Jazztape is concerned with Dixieland and modern jazz.

Particular attention is given to the design of the Omegatape and Jazztape box covers. Every tape is accompanied by program notes as well as by engineering specifications. Both labels are available on 5" dual-track reels to play at 7 1/2 ips. Their basic retail price is \$5.95 with de luxe releases at \$6.45 and \$6.95.

Characteristic of the Omegatape catalogue are special recordings of Mozart's works, which bear the seal of the Mozart bicentennial celebration edition, 1956, in performances by the London Mozart ensemble. There are also compositions by Tchaikovsky, Grieg, Liszt, Rachmaninoff, Kodaly, and Mendelssohn, interpreted by the Concert Artist Symphony orchestra of London. Omegatape has in addition several Latin American programs on its list.

Jazztape's catalog includes sessions by Pete Daily, Frank Comstock's orchestra featuring Tony Rizzi and Ted Nash, George Lewis and his Ragtime band, Bob Keene, Joe Howard, and the Laurindo Almeida quartet.

The tape firm has rights to albums originally released by Pacific Jazz,

Starlight Records, and Gene Norman. Also acquired are several programs from Layos Records featuring the Roger Wagner chorale and now released on Omegatape.

International Pacific recently added a third line to its roster—an Alphatape series of 4" reels to retail at \$3.95. At the same time, it released its first series of binaural tapes at a suggested list price of \$7.95.

Also on the west coast, Fantasy Records announced its entry into the recorded tape field with a September release of five tapes. The first of the independents to produce and distribute tape under its own trade name and through its own set of distributors, Fantasy lists its tapes at \$5.95 each for a 5" double-track reel that will contain up to a half-hour of music.

Among the first releases are Dave Brubeck's *Jazz at Oberlin* and *Jazz at the College of the Pacific* as well as LPs by Paul Desmond, Gerry Mulligan, and Cal Tjader.

In Chicago, the Pentron Corp., manufacturer of tape recorders, has released its first reel, *Moods in Music*. The reel plays at 7 1/2 ips on dual-track machines, sells at \$3.50, and lasts 15 minutes. Other programs are to follow.

In the east, Berkshire Recording Corp. has begun to release recorded tapes from the catalog of the Haydn society in both the standard 7 1/2 ips and the longplay 3 1/2 ips that provide up to three hours of music on a 7" reel. Twenty-one sets inaugurated the Berkshire catalog, and they're priced from \$6.95 to \$12.95 a reel.

The only one of the major recording companies to have begun producing recorded tape has been Victor. Last June, Victor released its second group of recorded tapes. The first group, issued in March, 1954, con-

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No. 83

SUPPLEMENTAL BUYER'S AID

Down Beat Magazine

UNIT: Model 612F Tape Phonograph
Manufacturer: Ampex Corporation
Address: Redwood City, California

FALL 1955

File: Tape Playback

Type: $\frac{1}{2}$ " Full Stereophonic Trk.

Size: 17" x 15" x 9"

Weight: 25 pounds

TEST DATA

Advertising Claims Laboratory Tests

Frequency: +/-2db, 40 to 15,000cps. Found as advertised
Response: +/-2db, 40 to 15,000cps. Found as advertised
Wow and Flutter: .25rms Better than advertised
Harmonic Distortion: .35rms Better than advertised
Signal to Noise Ratio: No claim 55db below peak output



Signed as fairly tested in my company laboratory:
Robert Cakes Jordan

Playing Time
7 inch RMA reel: 32 min. (1200') Standard
48 min. (1800') Standard
Tape Facility: Half Track, Full Track or "inline"
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Operational Features: 117volts, 60cps (50cps optional)
Laboratory Note: This is another new tape device in the Ampex line and as well made with fine performance as are all Ampex products.

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sisted of 17 selections. These were repackaged and repriced at the same time the 11 new items were added. Both stereophonic and monaural tapes are available in the Victor line.

The new Victor tapes are priced much lower than the earlier reels, the price range fixed according to the length of the composition. Under this new price policy, all monaural tapes—regardless of musical categories—list at \$6.95 a reel playing 32 minutes. Forty-two minutes of taped music costs \$8.95. These prices refer to 5" dual-track reels at 7½ ips.

The new Victor price structure adds \$2 for each additional 10 minutes of music to the list price of the tapes—a 52-minute reel sells at \$10.95, a 62-minute reel at \$12.95. All tapes sold at \$10.95 or more are on 7" reels, as well as dual-track, 7½ ips. Stereophonic tapes list at double the suggested price for monaural reels and are available in two versions, one suitable for playing on machines with in-line or "stacked" heads and the other on "displaced-head" machines.

In the popular field, the most recent Victor tape releases consist of sets by Hugo Winterhalter, the Three Suns, Henri Rene, and pianist Hal Schaeffer.

The classical issues included the Boston Pops in Offenbach's *Gaîté Parisienne*; Brahms' *Concerto No. 1*, with Artur Rubinstein and the Chicago Symphony orchestra; Mousorgsky's *Pictures at an Exhibition*, conducted by Arturo Toscanini with the NBC Symphony orchestra, and Chopin's *Les Sylphides* under the direction of Robert Irving.

The three stereophonic tapes comprise Rolf Liebermann's *Concerto for Jazz Band and Symphony Orchestra*, with the Sauter-Finegan band and the Chicago Symphony under Fritz Reiner; Richard Strauss' *Ein Heldenleben*, with Reiner and the Chicago Symphony, and the Brahms *Violin Concerto*, with Jascha Heifetz, Reiner, and the Chicago Symphony.

Other major labels have not announced plans for music on tape, but they're all watching developments. Many of the independents, as has been noted, have been assigning the rights for tape duplication of their catalogs to tape organizations such as Livingston Westminster, to cite another important classical independent, has sold its tape rights to the Sonotape Co.

In this summary, the words "binaural" and "stereophonic" have occurred regularly. They are bound to become increasingly familiar as the demand for music on tape grows, because stereophonic tape is the next major field of concentration for the advanced high-fidelity-oriented consumer.

—mason sargent

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Strictly Ad Lib

(Jumped from Page 5)

Nick Noble is on the current bill . . . Harry Belafonte opens the Palmer House on Nov. 11 for about six weeks, following which the room closes over Christmas week, per usual. When the room reopens on Dec. 27, it will stage Merriel Abbott's Continental Revue, featuring some top European acts with Italian singer Ted Reno toplined.

Betty Hutton takes over the Chez Paree from Nov. 11 to 26, The Vagabonds following . . . Lord Carlton is the kingpin in the Blue Angel's present Calypso revue . . . At Mr. Kelly's, it's Beverly Paradise and Bobby Short . . . Celal Inge, billed as the Turkish Frank Sinatra, helms the Black Orchid show, with Terry Haven featured . . . Gil Kraus provides the keyboard divertissement at the swank new Red Carpet.

JAZZ, CHICAGO-STYLE: Morgana King is making her Chicago debut at the Cloister Inn . . . Art Farmer and Gigi Gryce bring their combo to the Beehive on Nov. 11 for three weeks, following the current Max Roach-Clifford Brown quintet . . . Herbie Fields' jumping crew is at the Preview for an indefinite stay . . . Musicians here are singing the praises of tenor man Sandy Mosse, playing Saturday nights at the Key lounge . . . Pianist Eddie Petan's trio continues at the Bowler's club in Forest Park . . . Vibist-drummer Hal Russell left the Ira Sullivan group for a job in Las Vegas, with Walter Perkins replacing. Sullivan has been working the Evergreen club . . . The Beehive's new Annex lounge, further west on 55th St., is holding Sunday afternoon sessions featuring the James King combo.

The Brass Rail revived an old Windy City custom when it put the Bobby Laine group to work afternoons. Other bands at the club for evening entertainment include the Dixie groups of Art Hodes and Jimmy Ille . . . Bill Russo is back in the groove of teaching and writing after his summer hiatus in Europe . . . Local jazz deejays are utilizing the freedom provided by the AFM in its recent relaxation-of-interview restrictions to bring jazzmen on shows.

INSTRUMENTAL INCIDENTALS: Bookseller Stuart Brent now distributing Trio Records. His first release was a Mike Brown LP . . . Allied Radio has opened a new southside hi-fi studio and has expanded its other two studios recently . . . Bill Ludwig, Jr., of the drum company, and his wife had their second child last month, a boy.

Hollywood

JAZZ JOTTINGS: Howard Rumsey is in seventh year of full-schedule operation at the Lighthouse at Hermosa Beach, with the spot shining its brightest, especially on guest nights (Abe Most and Spud Murphy among

(Turn to Page 28)



(Trademark Reg. U.S. Pat. Off.)

This Test Interview Was Free, Man

By Leonard Feather

ONE OF THE most interesting aspects of any *Blindfold Test*, it seems to me, is the comparison of reactions of different subjects to the same type of music. To point up these comparisons, I recently conducted an unusual experiment.

The same 10 records were played, at one *Blindfold Test*, for veteran tenor sax man Bud Freeman, and, at another test a couple of days later, for contemporary tenor man Al Cohn.

Since neither of them knew about this experiment, and since Bud is highly respected as an original stylist and pioneer on his instrument just as Al is an idol of the modern school, it seemed probable that there would be some provocative contrasts in the consequent comments.

Below are Bud's reactions to the discs. Al's comments on the same 10 sides will be printed in the Nov. 30 *Down Beat*. Neither artist was given any information whatever, either before or during the test, about the records played.

The Records

1. Clifford Brown-Max Roach. *Swingin' (EmArcy)*. Harold Land, tenor.

It's not Charlie Parker, is it? I would say that I have heard this style played better. Charlie Parker himself was a wonderful performer, but I didn't get too much out of any of the people on this one, though I'm sure they're all good musicians. I'd give it three stars.

2. Georgie Auld. *Body & Soul* (Coral). With Jud Conlon's Rhythmaires.

That's a beautiful vocal idea; the singing is really excellent. It's rarely that you hear singers, when they try to do something like that, singing so in tune and with such a good sense of interval as these people have.

I don't know who they are, but I'd say that the vocal part of the record is beautiful. The tenor man is apparently a disciple of Hawkins. I don't know who he is—wouldn't be Flip, would it? I'd give that a good, wouldn't you? Three stars?

3. Count Basie. *Two Franks* (Clef). Frank Wess, Frank Foster, tenors; Neal Hefti, comp., arr.

This may be a strange thing to say, but I prefer the arrangement, the arranged parts, to the solo parts; the thing they played together was clever and beautiful and had a better beat than when they played individually.

That's about all I'd have to say; it swings very well when they're playing the arrangement, but individually they seem to get over the meter and behind it and just run out of breath to get in to break the world's record,



Bud Freeman

like how many notes can we get into this thing?

But I'd say that it's very clever saxophone playing, to be very honest. I'd have to give it three stars.

4. Sir Charles Thompson. *It's the Talk of the Town* (Vanguard). Featuring Coleman Hawkins.

That sounded like Coleman Hawkins to me, and since Coleman is the father and the grandfather of the tenor saxophone, I have no comment to make. Out of respect to Coleman, it is not for me to judge what he does—I think he's a great artist. I just don't like subtone saxophone, but I like Coleman.

I think it's a recent recording; it seemed to me that he wants to get into what he thinks is the new way of playing. I detected a couple of tries at the so-called "new interval," which is not natural for him or whoever it might be.

I wish these men, whom I consider fine artists, would stick to what they originated and realize, no matter what critics say, that an original, if great, idea will live forever, as it does in all the other arts. I would rate it two stars.

5. Paul Weston. *It's the Talk of the Town* (Columbia). Featuring Babe Russin.

That's played in the Hawkins style, too, but I don't think it's Hawkins. A very pleasant orchestration, a good setting for the solo. I don't recognize him, but he played well. Three stars.

6. Paul Weston. *Emaline* (Columbia). Featuring Eddie Miller.

Again, I liked the way the band sounded with the saxophonist. There

were times when he sounded a little like Don Byas, and at moments I thought I even detected traces of Eddie Miller, though I don't think it could have been Eddie. Very good performance; four stars.

7. Charlie Barnet. *Cu-Ba* (Capitol). Cecil Payne, comp.; Gil Fuller, arr.; Barnet, tenor.

I hope this won't be taken as a bitter criticism of this record, but it seems to me that they were playing at the Paramount theater and they had about three minutes to get this first number in and shock everyone. I don't know whose band this is, but I hope he won't be too offended at what I have to say—I think even he might agree!

It's a production arrangement, and I don't think there's any great jazz in it. There were no soloists to my taste. I must be honest and give it a one.

8. Lester Young. *Come Rain or Come Shine* (Mercury).

It's Lester Young, a beautiful tune, and the accompaniment is perfect. It's not one of Lester's better things, and I'd like to say that he's one of my favorite musicians in the world. He's surely a great creative artist, but I don't think this was one of his better records. The accompaniment was beautiful, and, of course, the tune is one of the finest. I'd say in view of everything concerned, I'd give it three stars.

9. Herbie Mann. *The Influential Mr. Cohn* (Bethlehem). Mann, tenor; Joe Puma, guitar.

It was a fine guitar solo, and I think that was about the only thing that impressed me with the record. So I'd give it a fair—two.

10. Bud Shank, Bill Perkins. *I Hear Music* (Pacific Jazz).

Well, as regards individual soloists, this is the best record I've heard today. I think it's a fine arrangement—the thing swings all the way through, and it seems to say something. There's a lot of creative talent on the record, and I think it's Stan Getz, isn't it? I'll give it four stars.

Afterthoughts by Bud

I just don't know what I'd give a five-star rating to—it's been so long since I've listened to records. There was a thing I heard Stan Getz play down at Birdland one night, *You Took Advantage of Me*, and I thought it was excellent. I don't know whether he recorded it or not, but if he did and you had played that for me, I would surely have given it five stars.

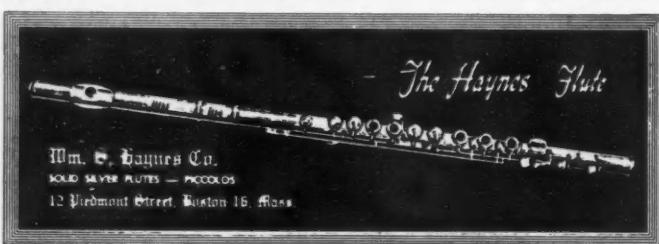
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Strictly Ad Lib

(Jumped from Page 26)

the recent), and Wednesday evening meetings of L. A. chapter of Jazz International . . . Hampton Hawes trio, still a steady draw at the Haig after six months, took two weeks off for one-niters the last of October. Barney Kessel's trio held the stand in interim . . . Jazz City broke out big advance campaign for new Buddy Rich quintet, featuring Harry Edison, coming in Nov. 2 . . . Chico Hamilton quintet is on leave of absence from Strollers in Long Beach to tour a rapidly growing jazz concert circuit—California colleges and junior colleges.

Dave Pell octet did two weeks at Zardi's in last of October and was followed by Oscar Peterson Nov. 4 . . . Discovered: another very good gal jazz pianist in Joyce Collins, heading her trio, with Bill Dillard, guitar, and Foy Blanton, bass, at Players room of Raffles restaurant . . . Atlantic Records' Nesuhi Ertegun was in L. A. to record western artists. Sessions included LP for newly signed Betty Bennett, backed on some numbers by husband Andre Previn; and a Tribute to Benny Goodman recorded by a group of BG's former star sidemen ("just to show we've no hard feelings"), among them Jess Stacy, Ziggy Elman, Vido Musso, Allan Reuss.

DOTTED NOTES: Following current Ed Grady's Commanders, Palladium's parade of bands continues with Harry James, Nov. 2; Russ Morgan, Nov. 30; Les Brown, Dec. 24; Luis Arcaraz, Jan. 17 . . . L. A.'s Downtown Paramount theater, in recent years strictly for films, had rhythm and blues package coming in for week starting Nov. 2. Headliners included Big Jay McNeely, Dinah Washington, The Penguins, The Platters, and Joe Houston . . . Helen Forrest in the spotlight again (where she belongs), this time as headliner of current show at Biltmore (hotel) Bowl . . . Al Donahue ork, plus the Bel-Aire trio, still on indefinite hold-over at Statler hotel's Terrace room, where Allan Jones topped bill this writing . . . Bob Dawes was assembling a band here for Charlie Barnet one-niter tour of west coast.

Las Vegas

Harry (Sweets) Edison scarcely had time to find out his new quintet could blow together before the Moulin Rouge folded. From L. A., he brought in Kenny Drew, Teddy Edwards, John Simmons, and Fats Clark. Beachcombers with Natalie doubled during the Vic Damone Sandshow from nitery room into the lounge . . . Paris Sisters a big click in the Flamingo lounge . . . Irving Field trio clocking a month at the Thunderbird.

The Flamingo parlays Ella Fitzgerald, Johnny Johnston, and Gene Baylos for the month of November . . . Four Knights, back at the El Cortez, are

pulling in throngs . . . Eddie Bush tops the show at the Golden Nugget . . . Four Aces get equal billing with Red Buttons at the New Frontier . . . Carlton Hayes' ork returns to the Desert Inn stand after a layoff during the Guy Lombardo month.

—bill willard

New Orleans

Singer Ruth Wallis followed Rudy Vallee into the Safari lounge, where there is a new house band headed by New Orleans tenor man Sam Butera. Butera had been featured in Las Vegas, Nev., with the Louis Prima combo . . . Louis' brother, Leon, took his show band out of the Prima-owned 500 club to go to Vegas and brother Louis . . . The Al Belletto sextet left Gus Stevens' in Biloxi, Miss., for two weeks in Detroit and then east for several weeks in the Philadelphia area.

The New Orleans Jazz club annual festival was a three-day affair. The Friday night concert featured such local bands as those of trombonists Santo Pecora and Eddie Pierson and served to introduce San Franciscan Turk Murphy and his band, plus blues singer Claire Austin. The following night the Murphy two-beaters played aboard the Mississippi river steamboat The President—with Columbia Records taping the proceedings. Sunday at the Delgado museum Murphy again provided the music and jazz authority and Columbia executive George Avakian lectured on music . . . The Swan room of the Monteleone hotel has been torn down and will be larger when rebuilt. With the Cotillion lounge of the Jung hotel also dark, the Roosevelt continues to be the only hotel in town with dancing and floor shows.

—dick martin

Cincinnati

The Mike Schiffer duo is at Cholly's tavern . . . Barney Rapp brought in Turk Murphy's band for six nights at the Sinton ballroom, marking their first local engagement . . . The Rusty Bryant group is back at the Carolyn club in Columbus after a lengthy tour of the east . . . Tiny Bradshaw substituted for the ailing Lionel Hampton at the Sportsman's club in Newport . . . The Mills Brothers returned for two weeks at Beverly Hills.

—dick schaefer

Philadelphia

The Sam Most-Herbie Mann duo, followed by the Teddy Charles quartet, were features during October at Monday evening Jazz in Jersey sessions at Andy's Log cabin. Miles Davis and Kai Winding-J. J. Johnson also have been recent headlines . . . The Blue Note's recent attractions were the Ralph Sharon trio with Chris Connor and the first eastern appearance of the Cal Tjader group . . . Sarah Vaughan currently at chubby's . . . Nat Cole had two big weeks at the Latin Casino . . . Herbie Fields, in for a long stay at

(Turn to Page 33)

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hose Ray Anthony; Bill Teelley, alto, Art Mooney; Kendall Cappa, arranger-composer, Hollywood film studios; John Kelly, trumpet; Elliott Lawrence; Frank Vivino, tenor; Ralph Martire; Johnny Ray, vibes, George Shearing; Roy Caton, trumpet, Woody Herman.

FLASH! HERB POMEROY, a Berklee School graduate, former jazz trumpet and arranger for Stan Kenton, has joined the faculty at Berklee School.

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Filmland Up Beat

DOWN BEAT

By Hal Holly

At this writing, it appears that 20th Century-Fox will get its film version of Solo, Stanford Whitmore's novel with background in the present-day jazz world, into production sooner than expected—possibly before the end of this year. For those unfamiliar with the story, the following excerpt from the description on the dust jacket should be enough:

"... The story of Virgil Jones . . . one of the greatest jazz pianists . . . as happy playing in the pit of a flesh-ridden all-night movie house as under the spotlight in a night club or concert hall. . . . He wasn't doing it for his listeners, or for his competition, or for posterity. He was playing for himself."

No information yet on casting, though there are rumors—strictly rumors—that the role of Jones may go to **Frank Sinatra**.

As to the pianist who will record the soundtrack, producer **Buddy Adler** would like to hear from **Down Beat** readers. Address him c/o **Filmland Upbeat**, 6124 Santa Monica Blvd., Hollywood, Calif., giving your choice and the reason in not fewer than 50 words. Some of the more interesting letters will be published here.

Adler can't promise to use the pianist drawing the most "votes," because of availability problems, but the musician hired will be one of those you readers select.

ON AND OFF THE BEAT: Jess Stacy requests certain clarifications in our story on his walk-out on **The Benny Goodman Story** (**Down Beat**, Oct. 19). He says he never actually played a note at the recording session for which he was called, and, therefore, BG at no time expressed dissatisfaction with his playing.

Stacy also wants it known that his parting words were of a most dignified nature and contained no profanity. In fact, says Jess, he was so sure their "reunion" would end as it did that he had his farewell speech all rehearsed.

Susan Hayward finally has consented to let record buyers hear her singing voice. Four of her songs from the soundtrack of **I'll Cry Tomorrow** will be released on an EP on the MGM label . . . **The Benny Goodman Story** has received its final editing and is ready for underscoring, with original music by **Henry Mancini**, who also did the same for **The Glenn Miller Story**. It also has been seen and officially approved by **Benny** and **Alice Goodman**. A press premiere is now probable in January.

Liberace's first starring film, **Sincerely Yours**, will get the road-show treatment in 12 key cities, with Old Ivory himself making personal appearances with the showings. . . . Haunting reminder: the name of **Eddy Duchin** (And His Orchestra) in big letters on the sign at the Cocoanut Grove. It was put up for sequences in **The Eddy Duchin Story** (Tyrone Power, Kim Novak) shot there. . . . Distributors Corp. of America was asked what is happening with **Finian's Rainbow**, for which prerecordings were completed by **Ella Fitzgerald**, **Frank Sinatra**, **Oscar Peterson**, **Ella Logan**, **Red Norvo**, and **Louis Armstrong**. Answer: "Postponed indefinitely."

Jane Wyman and Italian star **Rossano Brazzi** head cast of **U.I.'s Unfinished Symphony**, which, contrary to trade mag squibs, is NOT a **Franz Schubert** biofilm. It's from original story by **James M. Cain**. But it will be loaded with music for the sympho set . . . Hollywood is betting the Academy's best-song Oscar goes to **Love Is a Many Splendored Thing**, and so am I.

Sophie Tucker Endowment

Waltham, Mass.—Sophie Tucker has endowed a chair in the theater arts at Brandeis university. According to Dr. Abram L. Sachar, president of the university, the occupant of the chair will be a member of the faculty selected to direct the Theater Workshop program.

Radio and Video

By Jack Mabley

THE INJECTION OF THE BIGGEST names of the entertainment business into television has become commonplace. Even so, the debut of Alfred Hitchcock was the occasion for unusual anticipation, at least in this department.

The singers, dancers, comedians, and dramatic actors of the highest rank can bring their own special gifts before the cameras. But they suffer from the hazards of the medium. Whether they are successes or failures depends not just on their own abilities, but on the talents of a director, a producer, of writers, or of the man pointing the camera, perhaps on the taste of the agency which writes the commercials that punctuate the performances.

Television can, and frequently does, make a bum of the most brilliant performer.

That's one reason I have a slightly jaundiced outlook toward the spectaculars and super spectacles and super plus ultra et ceteras which have dragged everybody but **Danny Kaye** into the act. They're often boring.

HITCHCOCK — HERE'S ANOTHER MATTER. I presume that this man had the complete say in selection of actors, in choosing the script, the technicians, the whole works. If anything was bad, it was Hitchcock's fault. The only responsibility of the television business was to transmit Hitchcock's picture into 32,000,000 television sets. This they did.

Perhaps I'm biased for this English director, but I thought his first show was one of the neatest half-hour dramas I've yet seen on television. According to the ads, Hitchcock's challenge was to communicate excitement and suspense. This is hard work when you are handed approximately 25 minutes of playing time, sledge-hammered in the middle by a commercial. Hitchcock usually has 90 to 120 minutes to play with, and no interruptions.

This first show was called **Revenge**. It had economical and realistic dialogue, good acting from **Ralph Meeker** and an extraordinarily lovely girl named **Vera Miles**, movement, and imaginative photography.

THE STORY CAN BE told quickly. A young married couple, very much in love, is in California so she can recuperate from a mental illness. While he is at work, she is attacked in their trailer by an unknown intruder. She loses her mind, and becomes a blank-faced, semirational piece of nothingness.

He vows to kill her attacker. Shortly afterward, they are driving in a town when she sees a man walking, and says blankly, "That's the man. That's the one who did it." The husband takes a wrench out of the car and kills the man, and is not detected.

As they are driving away from the crime, the wife glances at the sidewalk, sees another pedestrian, and mumbles, "There he is. That's the man."

THAT'S THE STORY. I had to admire the way Hitchcock got around the code which insists that all murderers must pay for their crime or they can't get on TV or in the movies.

He didn't louse up his movie with the moralizing. He came on in a short epilogue, commented that the show had to have a sponsor, so naturally the killer was caught, brought to trial, and paid for his crime. Personally I didn't believe a word of it. The guy made a clean getaway.

That's Hitchcock. Just for balance, I'll mention an ABC contribution to our culture. They have some kind of a deal with MGM for a half-hour after **Disneyland**. It shows old film clips and a trailer for a new film. Also **George Murphy** introducing things. The show I saw was strictly a throw away. All that stuck in my memory were Murphy's platitudes, a picture of **Norma Shearer** in her palmy days, and a nauseatingly dated **Pete Smith** short.

It made me most appreciative of Hitchcock.

Les Brown Band Bloody, Unbowed By Vegas Closing

Hollywood—Les Brown and his *Down Beat* poll-winning band returned here somewhat bewildered by the sudden end to their engagement at the Las Vegas Moulin Rouge, the interracial hotel and casino which shuttered six days after the band's opening Oct. 6.

There was no indication that this would result in disbanding. Brown has a long and profitable string of college proms and concert dates lined up starting in mid-November.

These dates will keep the band active into the holiday season, and Brown is signed to open Christmas Eve for four weeks in the Hollywood Palladium.

Don Kramer, Brown's manager, said, "The union has filed a claim against the Moulin Rouge not only for the first week, but for the four weeks of our full contract. However, there is a good chance that new finances will have the place open again soon, in which case we'll be glad to return and fill out the date.

"Business looked fine during our week there, and they were swell people to work for. The spot was closed by a sudden rush of creditors, not by poor business while we were there."

New 12-Tone LP By Spud Scheduled

Hollywood—Lyle (Spud) Murphy, the veteran arranger of the swing era who has been attracting attention recently with his self-devised 12-tone scale system of composition and arranging, comes up next month with his most extensive example of the new idiom.

It will be in the form of a 12-inch LP on the Contemporary label recorded by a unit composed of a woodwind quintet—Russ Cheever, Chuck Gentry, Jack Dumont, Abe Most, Buddy Collette—with rhythm section of Andre Previn, Shelly Manne, and Curtis Counce.

Rock & Roll Film

New York—A feature film, *Rock 'n Roll Revue*, opened in New York on Oct. 24 in approximately 70 theaters, and has been booked into over a 1,000 more throughout the country. Among the artists appearing in the movie are Nat Cole, Lionel Hampton, Duke Ellington, the Clovers, Ruth Brown, Larry Darnell, Dinah Washington, Joe Turner, Willie Bryant, the Delta Rhythm Boys, and Martha Davis.



NOW HE'S A DRUMMER. Frank Sinatra, who will appear as a drummer of sorts in *Man with the Golden Arm*, rips off a few turns with the sticks here, accompanied by the bearded Shorty Rogers. Shorty's role? One of the technical advisors.

Exclamation Mark Is Quite Right For 'Oklahoma!' Film

Oklahoma!, unchallenged as the most successful musical play of all time, finally has reached the screen as the first Magna Theater Corp. production in the Todd-AO process, which uses a wide-angle lens, which can photograph a radius of 123 degrees. The process uses an 85-mm. film and is projected on an extra-wide, deeply concave screen. But unlike Cinerama's three projectors, Todd-AO uses only one, and there are no lines of demarcation.

Todd-AO also uses something called orthosonic sound, the details of which I do not know, so I can only say it is the finest I have ever heard. The visual advantages are a marked illusion of depth and for the audience a feeling of actual participation.

THE ONLY QUESTION about the long-awaited film version of *Oklahoma!*—for the first time that exclamation mark seems wholly in order—is whether the same over-all cast and production in any of the other wide-screen processes would not have been equally successful. For this filmed version of the Rodgers & Hammerstein classic is almost perfect.

In some ways, the story, characterizations, and atmosphere of the original Lynn Riggs work (*Green Grow the Lilacs*) have been captured more successfully in the screen play by Sonya Levenia and William Ludwig than in any of the stage productions. Yet rarely, if ever, have music, dancing, and narration been more successfully combined.

SINCE THE STORY by now, must be familiar to most, enough to say that it deals principally with the rivalry between a young cowboy (Gordon MacRae) and a ranchhand (Rod Steiger) over a highly desirable young ranch

owner (Shirley Jones).

The important thing is the way the story, characters, scenic beauty of the locale (it was filmed in Arizona) have been brought to life in the film version. Even those old songs—MacRae and Miss Jones make you think you're hearing them for the first time—seem to have a fresh sparkle.

But the real surprise is MacRae, certainly one of the best singers in his field but never held to be much of an actor. He gives a truly vivid portrayal of Curly that is equal if not superior to any to date.

THE INSTRUMENTAL soundtrack for *Oklahoma!* was recorded by the augmented MGM studio orchestra under the direction of Jay Blackton and newly orchestrated by Robert Russell Bennett.

Bennett took full advantage of the symphony-size orchestra but was careful to retain an authentic, theatrical flavor.

That, too, is one of the reasons *Oklahoma!*, in this production, is not just a good motion picture. It is a new and significant development in theater.

—emge

McGhee On Bethlehem

New York—Bethlehem Records has signed trumpeter Howard McGhee to a three-year exclusive contract. His first release will be a 12" LP.

Band Routes

DOWN BEAT

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AF—Alisbrook-Pumphrey, Richmond, Va.; AT—Abe Turchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurzke Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago, Ill.; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Boston, Mass., Out 11/19, h; (Statler) Washington, D. C., 11/24-1/14/56, h
 Alexander, Tommy (On Tour—California) GAC
 Anthony, Ray (On Tour—Midwest) GAC
 Beck, Will (Utah) Salt Lake City, Utah, h
 Bair, Buddy (On Tour—Midwest) GAC
 Barlow, Dick (Le Capidon) NYC, nc
 Barron, Blue (On Tour) MCA
 Bartley, Ronnie (On Tour—Texas, New Mexico) NOS
 Basile, Count (Birdland) NYC, Out 11/2, nc
 Beecher, Little John (On Tour—South, Midwest) NOS
 Beneke, Tex (On Tour—Chicago Territory) MCA
 Borr, Mischa (Waldorf-Astoria) NYC, h
 Bothie, Russ (Merry Garden) Chicago, b
 Brandwynne, Nat (Waldorf-Astoria) NYC, h
 Byers, Verne (On Tour—Midwest) NOS
 Calame, Bob (On Tour—South, Midwest) NOS
 Carlyle, Russ (On Tour—Midwest) OI
 Carroll, David (Aragon) Chicago, 11/27-12/20, b
 Cayler, Joy (On Tour—South) GAC
 Chavales, Los (Plaza) NYC, h
 Clayton, Del (On Tour—Midwest) NOS
 Cross, Bob (St. Anthony) San Antonio, Texas, h
 Cummins, Bernie (On Tour—Texas) GAC
 Dorsey, Tommy, Jimmy (Meadowbrook) Cedar Grove, N. J., Out 1/1/56, b
 Elgart, Les (Statler) NYC, Out 11/3, h; (On Tour—Chicago Territory) 11/15-1/8/56, MCA
 Faith, Larry (New Horizon) Pittsburgh, Pa., nc
 Featherstone, Jimmy (Regal) Chicago, b
 Fields, Shep (On Tour—Texas) GAC
 Fisk, Charlie (Palmer House) Chicago, h
 Fitzpatrick, Eddie (Mapes) Reno, Nev., h
 Flanagan, Ralph (On Tour—Texas) GAC
 Foster, Chuck (Aragon) Chicago, Out 11/27, b
 Garber, Jan (On Tour—Oklahoma, Texas) GAC
 Glaser, Don (Schroeder) Milwaukee, Wis., Out 11/12, h
 Grady, Ed (On Tour) WA
 Hampton, Lionel (Wallahaje) Atlanta, Ga., 11/2-6, nc
 Harris, Ken (Statler) Buffalo, N. Y., Out 11/20, h
 Harrison, Cass (Jefferson) St. Louis, Mo., Out 12/28, h
 Howard, Eddy (On Tour—Chicago Territory) MCA
 Hudson, Dean (Peabody) Memphis, Tenn., Out 11/6, h
 Hunt, Pee Wee (El Rancho) Chester, Pa., 11/9-13, nc; (On Tour—South) GAC
 James, Harry (Palladium) Hollywood, Calif., 11/9-27, b
 Jerome, Henry (Edison) NYC, h
 Kenton, Stan (On Tour—East) GAC
 Kisley, Steve (Statler) Detroit, Mich., Out 11/19, h; (Statler) Boston, Mass., 11/21-1/4/56, h
 LaSalle, Dick (Statler) Washington, D. C., Out 11/19, h
 Levant, Phil (On Tour—Midwest) OI
 Lewis, Ted (Electrical Workers Convention) Chicago, 12/5-11
 Lombardo, Guy (Roosevelt) NYC, In 11/4, h
 Long, Johnny (On Tour—California) 11/8-12/3, MCA
 Love, Preston (On Tour—South, Midwest) NOS
 McGrane, Don (Radison) Minneapolis, Minn., h
 McIntyre, Hal (On Tour) GAC
 McKinley, Ray (On Tour—East) GAC
 Marterie, Ralph (On Tour—South) GAC
 Martin, Freddy (Coccau Grove) Los Angeles, nc
 Masters, Frankie (Conrad Hilton) Chicago, h
 May Band, Billy; Sam Donahue, Dir. (On Tour—East) GAC
 Meibis, Stanley (Pierre) NYC, h
 Mooney, Art (On Tour—East) GAC
 Moreno, Buddy (On Tour—Midwest) OI
 Morgan, Russ (On Tour—California) GAC
 Morrow, Buddy (On Tour—Midwest, East) GAC

Mozian, Roger King (On Tour—East) GAC
 Neighbors, Paul (Shamrock) Houston, Texas, h
 Noble, Ray (On Tour—England) MCA
 Pastor, Tony (New Frontier) Las Vegas, Nev., Out 11/27, h
 Pearl, Ray (Oh Henry) Chicago, Out 12/25, b
 Peeler, Leo (Peabody) Memphis, Tenn., 11/7-20, h
 Perrault, Clair (Lake Club) Springfield, Ill., nc
 Phillips, Teddy (Flamingo) Las Vegas, Nev., h
 Purcell, Tommy (Roosevelt) NYC, h
 Ragon, Don (Golden Nugget) Las Vegas, Nev., h
 Rank, George (On Tour—Midwest) GAC
 Ray, Ernie (Riverside) Casper, Wyo., nc
 Reed, Tommy (Muehlebach) Kansas City, Mo., h
 Regis, Billy (Beverly Hills) Los Angeles, Out 11/12, h
 Reichman, Joe (On Tour—Texas) GAC
 Rudy, Ernie (On Tour—South) GAC
 Sands, Carl (Syracuse), N. Y., 11/29-12/20, h
 Sauter-Finegan (On Tour) WA
 Sonn, Larry (On Tour—New York Territory) MCA
 Sivpuk, Charlie (On Tour—Chicago Territory) MCA
 Sistrater, Ted (Plaza) NYC, h
 Sudsy, Joseph (Statler) Hartford, Conn., Out 11/9, h; (Statler) Detroit, Mich., 11/21-1/14/56, h
 Terry, Dan (On Tour—East) GAC
 Thornhill, Claude (On Tour—East) GAC
 Towles, Nat (On Tour) NOS
 Tucker, Tommy (On Tour) WA
 Watkins, Sammy (Statler) Cleveland, Ohio, h
 Weems, Ted (Roosevelt) New Orleans, La., 11/10-17/7, h
 Welk, Lawrence (Aragon) Ocean Park, Calif., b
 Winkler, Serge (Five O'Clock) Boston, Mass., Out 10/19, nc
 Charles, Ray (On Tour—South) SAC
 Charms (Vogue) Inkster, Mich., Out 11/6, nc
 Clovers (Orchid) Kansas City, Mo., Out 11/6, nc; (Paradise) Dayton, Ohio, 11/10-13, nc
 Cole, Cozy (Metropole) NYC, cl
 Collins, Joyce (Raffles) Hollywood, Calif., Condron, Eddie (Condor's) NYC, nc
 Davis, Bill (Ebony) Cleveland, Ohio, Out 11/6, nc
 Davis, Eddie (Flamingo) Pittsburgh, Pa., 11/7-24, h; (Tin Juana) Baltimore, Md., 11/29-12/2, nc
 Davis, Johnny (Officers' Club) Chateau Lamotte, France, pc
 Dewart, Bill (Comedy) Baltimore, Md., Out 11/13, nc; (Wallahaje) Atlanta, Ga., 11/16-20, nc; (Palms) Hallendale, Fla., 11/25-28, nc
 Domino, Fats (5-4) Los Angeles, Out 11/6, b; (On Tour—California) SAC
 Ellis, Bob (Cosmo's) Farmingdale, Long Island, cl
 Engler, Art (Royal Nevada) Las Vegas, Nev., Out 11/6, h
 Erwin, Pee Wee (Nick's) NYC, nc
 Five Keys (On Tour—East) SAC; (Palms) Hallendale, Fla., 11/21-27, nc

Combos

Four Freshmen (New Cafe Charmant) Juarez, Mexico, Out 11/9, nc; (Officers' Club) San Antonio, Texas, 11/11-17; pc
 Four of Clubs (Midland Athletic Club) Midland, Texas, Out 11/6, pc; (Penthouse) Ft. Worth, Texas, 11/8-30, nc
 Gadabouts (Showboat) Lorraine, Ohio, In 11/14, rh
 Gardner, Lynn (Lotus) Washington, D. C., nc
 Garner, Erroll (Colonial Tavern) Toronto, Canada, Out 11/6, nc; (Blue Note) Philadelphia, Pa., 11/14-11/9, nc; (Storyville) Boston, Mass., 11/21-27, nc
 Gill, Elmer (Ebony) Seattle, Wash., Out 11/26, cl
 Greco, Buddy (Sands) Las Vegas, Nev., Out 11/15, h
 Guitar Slim (On Tour—South) SAC
 Hackett, Bobby (Colonial Tavern) Toronto, Canada, Out 11/12, nc
 Halliday, Vicki (Gay 'N Frisky) San Francisco, Calif., In 11/16, cl
 Hawkins, Erskine (Mandy's) Buffalo, N. Y., Out 11/6, nc
 Herman, Lenny (Warwick) Philadelphia, Pa., Out 11/28/56, h
 Holmes, Alan (Roosevelt) NYC, h
 Hope, Lynn (Showboat) Philadelphia, Pa., 11/7-19, nc
 Howard, Phil (On Tour—Pennsylvania Territory) Hunter, Ivory Joe (On Tour—East) GAC
 Jackson Brothers (Night-Cap) Newark, N. J., In 11/12, nc
 Jacquet, Illinois (Comedy) Baltimore, Md., Out 11/14, nc
 Jaguars (Guildwood) Sarnia, Canada, In 11/14, nc
 Johnny & Joyce (El Rancho) East Dubuque, Ill., nc
 Jordan, Louis (Sands) Las Vegas, Nev., Out 11/15, h; (Harrah's) Lake Tahoe, Nev., 11/16-24, h
 Kalino, Alex (London House) Chicago, 11/9-12/1, nc
 Karry Pipers (Blue Mirror) Washington, D.C., Out 11/12, nc; (Copa Lounge) Pittsburgh, Pa., 11/14-11/26, nc
 Kole, Ronnie (Muehlebach) Kansas City, Mo., h
 Land, Sonny (Trading Post) pc
 McPartland, Marian (Hickory House) NYC, cl
 Martin, Kay (Sahara) Las Vegas, Nev., h
 Mason, Vivian (Open Door) San Francisco, Calif., In 11/16, nc
 Mayo, Frank (Bal Tabarin) Quebec City, Canada, Out 11/12, nc; (Capparella's) Buffalo, N. Y., 11/14-27, cl
 Modern Jazz Quartet (Birdland) NYC, Out 11/23, nc
 Monte, Mark (Plaza) NYC, h
 Morgan, Al (Park Lane) Denver, Colo., Out 11/8, h
 Morris, Joe (Palms) Hallendale, Fla., Out 11/27, nc
 Mulligan, Gerry (On Tour) ABC
 Murphy, Turk (Colonial) Toronto, Canada, Out 11/20, nc
 Musso, Vito (Celebrity) Providence, R. I., 11/14-27, nc
 Orioles (Palms) Hallendale, Fla., Out 11/18, nc
 Parker, Howard (Owl) Glenwood Springs, Colo., nc
 Peterson, Oscar (Zardi's) Hollywood, Calif., Out 11/19, nc; (Black Hawk) San Francisco, Calif., 11/22-12/4, nc
 Prysock, Red (Crown Propeller) Chicago, Out 11/7, cl; (Zanzibar) Buffalo, N. Y., 11/8-14, nc
 Rico, George (Sonoma) Winnemucca, Nev., h
 Roach, Max—Clifford Brown (Beehive) Chicago, Out 11/10, cl; (Showboat) Philadelphia, Pa., 11/13-15, nc
 Salt City Five (Otto's) Latham, N. Y., Out 11/13, nc
 Shearing, George (Olivier's) Washington, D. C., Out 11/6, nc; (Peps) Philadelphia, Pa., 11/7-12, nc; (On Tour—South) SAC
 Shirley, Don (London House) Chicago, Out 11/6, nc; (Rustic Cabin) Gross Point, Mich., 11/8-12/1, nc
 Shore, Mickey (Forest) Munising, Mich., In 11/8, nc; (Club 61) Muskegon, Mich., In 11/21, nc
 Smith, Johnny (Las Vegas) Baltimore, Md., Out 11/6, h; (Blue Note) Philadelphia, Pa., 11/7-13, nc
 Sollow, Gabe (Colonial Tavern) Toronto, Canada, Out 11/6, nc
 Smith, Somethin' (Grand) Evansville, Ind., 11/17-21, rh; (Fazio's) Milwaukee, Wis., 11/24-12/4, nc
 Sutton, Ralph (Encore) St. Louis, Mo., Out 12/4, nc
 Taylor, Billy (Blue Note) Philadelphia, Pa., Out 11/20, nc; (Baker's) Detroit, Mich., 11/21-12/6, cl
 Three Jacks (Wheel) Colmar Manor, Md., nc
 Tri-Tones (Peps) Philadelphia, Pa., In 12/19-31, nc
 Turner, Joe (Flame) Detroit, Mich., Out 11/10, nc
 Ventura, Charlie (Colonial Tavern) Toronto, Canada, Out 11/6, nc
 Walker, T-Bone (On Tour—South) SAC
 Walter, Cy (Weylin) NYC, nc
 Yaged, Sol (Metropole) NYC, nc

Down Beat

Strictly Ad Lib

(Jumped from Page 29)

La Main's, lost trumpet man Vinnie Tano to the Stan Kenton band . . . Embassy reopened with a definite Latin accent, Polito Galindez mambo band the big attraction . . . George Woods' rock 'n' roll show No. 3 took over the Academy of Music Oct. 14. Al Hibbler, Lillian Briggs, The Moonglows, Mickey and Sylvia, Twin Tunes, Gazelles, Jay Hawkins, and Red Prysock were the attractions.

—harvey huston

Cleveland

The newly jazz minded Hanna lounge began its fall season with Ahmad Jamal . . . At the Chatterbox, rhythm and blues took over with T-Bone Walker . . . Herman Pirchner has another vocal group, called The Three Songsters at his Alpine Village . . . Cleveland favorite Rose Murphy is playing to standing houses in the Theatrical grill. After a successful stay, Mimi Kelly accompanied by the wonderful Dick Mone, moved on to make room for Juanita Hall. The Hollenden's Vogue room has closed, but the Alcazar has become more ambitious with the trio of Johnny Singer in its Cafe Intermezzo.

Ballroom operator Charlie Horvath died last month . . . On concert tour, Mantovani came to town Oct. 15 at the Cleveland Music hall . . . Luccionis continues its mambo policy. During October the music was provided by Bill Diablo . . . George Duffy is at the keyboard of the 2-1-6, Kenny Rasmussen at the Gazette, and the Ellie Frankel trio at the Theatrical.

—m. k. mangan

Montreal

Blake Sewell's band is threatening to break attendance records at the Town hall in Mount Royal. The band is in its seventh season there. Paul Beauregard, baritone saxophone, also sings, and Joe Caruso's trumpet still is a big feature of the band . . . Harry James played a one-niter at the Hotel LaPointe in St. Jerome . . . Al Nichols' band is in the Continental ballroom . . . Bobby Malloy back as drummer with the Perry Carman quartet.

Al Hirsch on piano with the Brahms Bell trio in the Plaza hotel . . . Bob Howard, formerly of the CBS Sing It Again show, is at the El Morocco . . . Accordionist Paul Notar's quartet has replaced the Max Chamitoff trio in the Normandie room. Al Baculis is on clarinet and sax, Jack Kostenuk, bass, and Blackie Herman, drums . . . Peggy O'Neil at the Down Beat just before Dino Vale returned . . . Denyse Guay at the Maroon club . . . Denis Keane with the Norman Spunt trio at the Park Casino.

—henny f. whistler

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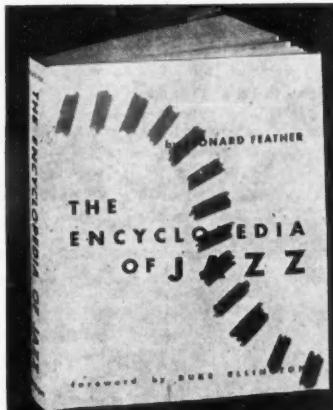
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Down Beat's 19th Annual Music Poll

All-Star Band

Trumpet.....
Trombone.....
Alto Sax.....
Tenor Sax.....
Baritone Sax.....
Clarinet.....
Piano.....
Guitar.....
Bass.....
Drums.....
Vibes.....
Accordion.....
Miscellaneous Instruments.....
Band Vocalist (Male).....
Band Vocalist (Female).....
Arranger.....

Poll Rules

Send only ONE ballot. All duplicate votes will be thrown out.
Every living artist is eligible. Do not vote for persons who are deceased except in the Music Hall of Fame, where you may name any artist, living or dead.

The Music Hall of Fame

(Name the person who has contributed the most to music in the 20th century. Three previous winners, Louis Armstrong, Glenn Miller, and Stan Kenton, not eligible.)

Favorites of the Year

Dance Band.....
Jazz Band.....
Male Singer.....
(NOT working as a band vocalist)
Female Singer.....
(NOT working as a band vocalist)
Instrumental Combo.....
(3 to 8 pieces)
Vocal Group.....

Personalities of the Year

(Name the person in each category—can be group, singer, leader, or instrumentalist—who was the most consistent performer from a quality standpoint on records during the past year.)

Popular.....
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